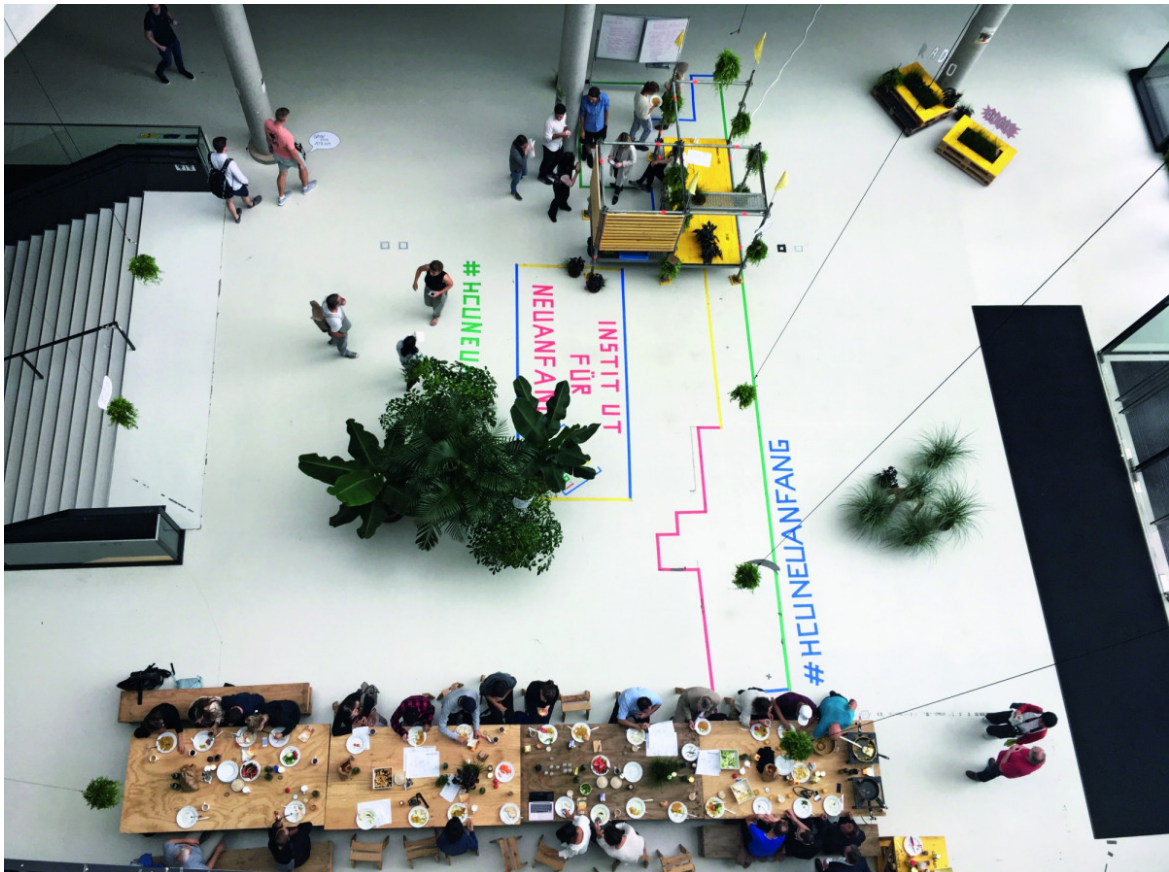


Atrium Behaviorology

Lehr- und Forschungsprogramm Urban Design sowie
Architektur und Stadt, Hafencity Universität Hamburg Atelier
Bow-Wow Max Hoffmann GmbH & Co. KG



The master class with Momoyo Kaijima reopened a dialogue between people interested in architecture and metropolitan development and acted as a productive platform to exchange and further develop existing skills and knowledge. It was not so much a question of developing traditional solutions, but rather of discussing diverse questions and possibilities together with students, teachers and guests. Finally, we would like to thank all those involved for their contributions and hope you enjoy reading this publication.

Atrium Behaviorology
Visiting Professor 2018
Momoyo Kaijima, Atelier Bow-Wow

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Conversation with Christian Roggenbuck

CEO of Max Hoffmann GmbH + Co. KG

HCU Visiting Professor describes a series of teaching and dialogue formats developed at HafenCity University in 2009. Based on the idea »Students learn from the best«, renowned personalities from the fields of architecture and metropolitan development are invited every two years with the support of the sponsor Christian Roggenbuck, Max Hoffmann GmbH & Co. KG, to work with students in Hamburg, discuss new perspectives and impart knowledge in a practical way. The respective workshop is combined with a public lecture by the visiting professor. The HCU, as a university of dialogue, seeks the exchange with the public and strives to reflect knowledge and information from its core areas back into society.

Bernd Kniess: What was your motive behind the sponsoring of the newly founded HafenCity University?

Christian Roggenbuck: The idea was to support two formats that reflect aspects of the daily challenges in our construction company: The masterclass and the University of the Neighbourhoods (UoN). In the masterclasses work is carried out in a topic-related, scientific and concentrated manner within a week. Every two years we were able to work on a new topic from and across different disciplines - Urban Design, Architecture and Structural Engineering. On the other hand, the interdisciplinary work was also a basic theme in the format of the UoN. In retrospect, we still think that this was a project that suited us well, because it was precisely this blend of university, planning, development and craftsmanship. In the project we wanted to interrelate skills and therefore aimed to learn from each other. We worked strongly in the direction of urban development and also beyond urban development programmes, asking, »How do you really get a city to become alive?«

In the final phase, the project included the realization of a tried and tested programme. In that case, the students could learn from us by asking questions, »What do we actually need for a construction site and how can this be implemented in terms of craftsmanship?« We had great moments on the construction site where our employed construction workers were initially confused by new problems, but then found and implemented joint solutions.

Bernd Kniess: Different worlds met in the project.

Christian Roggenbuck: Exactly, different worlds. At the beginning it was often said, »this will never work out« and »I don't know, how are we supposed to do this?« But afterwards students and craftsmen explained and realized the idea together, as partners. I still think this is a great project and experience for the future of the students.

Bernd Kniess: In the context of the new university with new curricula and your experience in architecture studies and now in your company – what did you want to offer the university?

Christian Roggenbuck: The idea was, besides the different topics and the different facets of the different disciplines in daily university life, to invite someone as visiting professor from abroad to come to Hamburg every two years to present an outside view. Looking back, we had lecturers from all over the world: whether from Norway, Japan or England, it was exciting and different – every participant took something for themselves, the students, the teachers or those who helped and supported the classes. We always found special solutions on each topic.

Bernd Kniess: What is it like for you now? What from both formats do you find in your activities in the company?

Christian Roggenbuck: We are interested in learning. The two formats give us the opportunity to get away from everyday work. After all these years we had to find out that we were operating successfully in our corridor. But this challenge and the free-thinking, which in a certain way makes us smarter, is missing. I believe that it can be interesting for everyone to collaborate and set up projects in an educational economic challenge. In my opinion, the UoN has shown this in a special way, where education and economy could really complement each other well. In the masterclass the topics were very different. There were topics you could deal with more than others, but that is part of the main idea behind the format.

Bernd Kniess: From your professional experience, what relevance do such projects have for students during their studies?

Christian Roggenbuck: I am of the opinion that the implemented formats should have a very high relevance in the future. There are quite a few things that we missed during our studies at the university. Dealing with new problems is almost the order of the day in our industry, similar to the cases in the masterclass. The visiting professor challenged the students within a week. This is always a person whose way of working is not known by the students, at the same time they have to give their best.

Bernd Kniess: Generally speaking, I would say that today we need such breaks or interventions to temporarily enable other places of knowledge production away from a very closely managed, purely performance-oriented teaching.

Christian Roggenbuck: Absolutely. I think we used to have more open spaces within our studies and could take more time. There are of course completely different courses of study now and back then, but the fact is that especially in construction, in architecture and in urban planning, projects depend very much on dealing with each other. I think it is essential to do field trips during the studies to see how different cultures act and see different building traditions throughout the world. The two sponsored formats have always created a new impetus. I hope that this has given the students some open spaces and makes them curious

on further interdisciplinary projects.

Bernd Kniess: Design is experience-based and therefore cannot be taught one-to-one. These interventions are necessary for it to be practiced. What kind of interventions did you have in your studies?

Christian Roggenbuck: I'll put it this way, in the past it used to take us longer to study. We went to different cities, worked as trainee in- and outside of the country, or did field trips on housing projects to actually experience them properly. For example, we went to Vorarlberg for two weeks, looked at the buildings and photographed them, looked at the plans and met the architects for a critical review. The size of the project in the publication and on site was often something completely different and two years later it was already partly deficient. On site, we could simply feel the concrete, touch it, think about how certain issues were solved. I think that's what it's about and the added value for later on.

Bernd Kniess: That's actually what we practiced in our studies – the interplay between scales. We've drawn analog. What we drew, we then contrasted with a model to check it. Between these two levels you have learned and developed further. The 1:1 built object plays a completely different role because it reveals completely different information about the urban context.

Christian Roggenbuck: Exactly, drawings or publications are always beautiful, but there is more to realizing a successful building in the urban fabric. We experienced well designed, award-winning buildings being completely empty. Why is this building empty? Quite often the program of the building didn't fit into the urban context at all.

Bernd Kniess: We also know this from publication media from which we have drawn a lot of information. It wasn't about concepts that would have been published there, but about textual descriptions, pictures, floor plans, drawings and sections. This means that you didn't learn very much about the concept. But that's always kept us busy: how do I get to the built objects or what they represent? You had to gather that together somewhere from the different levels of information.

Christian Roggenbuck: And of course that was the nice thing about studying. In the past studies offered us the freedom to do so. Even when you were in seminar and had the idea to take a closer look at the project we just took the time out and went there together.

Bernd Kniess: Yes, but just like you say, you have a drive and want to know that. Maybe we'll come back to the last masterclass. You've heard the Architectural Behaviorology lecture by Momoyo Kaijima.

Christian Roggenbuck: I also visited the exhibition in Venice.

Bernd Kniess: The spatial presentation and the way it was handled was very

successful.

Then you came to the Atrium radio show. That was a small spatial intervention, but it was very loaded with content and meant that we were able to hand over the responsibility for this structure to the format Testing University. There it is now a matter of testing the university for its potential.

The formats you sponsor complement or contrast the everyday life of the university, mainly in teaching, i.e. for the students. What do you think about the current upheaval? Which is amazing, because as a young university you think »hey, now you're on your way« at some point, but that's still an issue with us for a variety of reasons. The students are now working on it within the framework of the seminar and a lecture series. They want to find out something about its current state, they want to learn from historical models like the Bauhaus or the Black Mountain College and they are interested in testing its potentialities. From your perspective, what is of interest for a school like ours in the future? So now also in retrospect on the two formats that have expired. Do we need more of them or can we translate them into the curricula?

Christian Roggenbuck: I think our set up formats are great, we would have liked to see them in the past. I believe these formats should be made possible at HCU Hamburg in the future because the disciplines are much closer located to each other, nowadays there are shorter distances to discuss things in an interdisciplinary way. But I don't think you can actually force students to do so. Precisely these formats require a certain basic passion. The basic understanding to approach each other and to be open for new things. Actually that is very important and requires a strong motivation. It might be more work than in other projects and therefore you need students who understand the possibilities and challenge of such projects.

Bernd Kniess: Testing University got off to a great start because it has been running for some time and is now running in the format of the HafenCity Lectures. I think it works now because it is linked to a topic that affects the students themselves and because it contains a working level in which they work independently on topics. Of course, this gives them a completely different motive because they realize that it is related to their interests. It is similar to the UoN.

Christian Roggenbuck: I agree. On the other hand, the mentality of making calculations about expected performance and consideration has arrived with many students. In projects like the UoN or the masterclasses it is not possible to make calculation exactly. It is clear that our formats make more work and are interesting for students who can read the potentials in it.

Dominique Peck: How do you get involved in projects in the company?

Christian Roggenbuck: I'm developing the concept, the program and every once in a while the volume study within the urban fabric.

The actual design is done by architects, either decided by a competition or ordered by us. The detail of the program/ concept is an ongoing process between us, the architects and possible tenants and politics.

Bernd Kniess: That will grow then. The project becomes more concrete in the expectations.

Christian Roggenbuck: We have clearly opted for a concept. We don't buy design, we develop a concept and the concept shaped into a form. You can enter into a dialogue about a concept.



Introducing the Radio

24.08.2019

Hello, you are listening to Atrium Radio. We cover topics concerning the HafenCity University, play fresh music and include education information as well as some light-hearted breaks. Enjoy!

Sophia: We are Nate and Sophia. It's that you are here and enjoying with us. We are breakfasting here. It's the closing event of the masterclass with Momoyo Kaijima, a Japanese architect from Atelier Bow-Wow and Professor at the ETH Zurich. We'd like to make quick shout-out to the other teachers Bernd Kniess and Christoph Heinemann as well as to our president Walter Pelka who is joining in on our breakfast and to our sponsor Christian Roggenbuck, who is representing Max Hoffmann.

The atrium has been a common space to meet and exchange ideas among inhabitants and guests in Roman times. A fountain at the center gave the place the sense of nature and stands functionally and spiritually as a symbol for the sustainability of space and community. Over time the use and meaning of the atrium has been transformed, but it is still present in the global architectural production – especially in numerous buildings of the HafenCity in Hamburg. These spaces are wide, open and empty. Their potential is hidden behind their representative function.

When we started analyzing the atrium we discovered several things: right now, the atrium of the HafenCity University is used mostly as a transfer zone, which is really sad, since space has many qualities such as light, use, sound and is architecture wise connecting different parts of the university as well as inside and outside. With this installation we wanted to do two things: first, to give the space a homely appearance, which invites you to linger to really make use of the present qualities; second, as a programme, we think that the university has a lack of inner publicness. In German you would say »ein Fehlen von Öffentlichkeit«. What we need is the opportunity to give a voice to every member of the university. Therefore, we founded the Atrium Radio, to which you are listening this very moment. We are streaming life right now, but you will be able to listen to it later on as well. The thought is to make this a continuing programme, which everyone can join in on, but for now enjoy the song.



Moin, moin! Ihr hört gerade Atrium Radio. Wir beschäftigen uns mit den Themen HafenCity Universität, spielen frische Musik und bieten euch Programm mit informativen Stellen so wie unbeschwerten Pausen. Habt viel Spaß beim Zuhören!

Atrium Radio: Now we are going to take a quick look at the weather. We have Lisa as our correspondent for the inside and Torben for the outside.

Lisa Marie Zander: Everyone is invited to get breakfast. We have fresh eggs! So, we have Dominique here, who prepared the weather report for the next three days.

Dominique Peck: Well, thanks so much Lisa. We are here live on the 24th of August, it's Friday, shortly after 6.00 am. The weather today is a bit cloudy, it's 28°, but you don't need a pullover or a jacket, you just can stay in your T-Shirt and feel comfy all around. The same goes for Saturday and Sunday it's 34° at the high and 27° at the low and Sunday is gonna be super sunny. You can just prepare for a fresh and relaxed weekend with your loved ones.



Conversation with Christopher Dell

24.08.2018

Atrium Radio: Today we have a special guest interview. Here with us is Christopher Dell. He is a theoretician and composer. Currently he teaches as Professor for Urban Forms of Knowledge, Organisational Theory and Relational Forms of Practice at the Research and Teaching Programme Urban Design. He is also the director of the Institute for the Institute for Improvisation Technology Berlin. I really enjoyed last semesters to his lectures. Especially to the Panopticon Lecture. Today he is here to introduce us in to the concept of the Open University.

Christopher Dell: Thank you so much for the introduction. It's great to be here at your radio. It is super exciting to articulate and disseminate what a society and in that sense also a university can be. Now I want to, as you have asked me to, reflect a little bit on the seminar that will take place next semester. That's also a meta seminar, because it tries to ask what a university means, how a university works and how a university produces knowledge. In that sense it's very interesting because this is a new opportunity to reflect critically on the own practice, on how we do this. We are a university that has the topic of spatial configurations and we talk a lot about spatial configurations outside the university but rarely about the spatial configuration inside the university. So this is now the task to do: how can we create formats and how structure formats to have a new way of grasping the urban, but also to understand how we in our work on mediality project on the urban. This is also part of your radio to do this. This radio is also kind of a start of that. What is important to keep in mind is that this is a historical project. Also in that sense that it is one of the aims of that seminar to consider earlier projects like the ... of the constructivist movement, the Bauhaus school or the IFG Ulm, or the Black Mountain College, but also, for example, the Freie Universität of Joseph Beuys, which was the first university that also conceptualized the social differences in society that are connected to the production of knowledge. I think that will be also a very important aspect: how can we cross boundaries, how can we cross social gaps, how can we cross the usual kind of categories that we have and really become interdisciplinary or transdisciplinary of however you want to call it. It's all about the hang and creating a hang together. That's also in parts what you do at the summer school.



Conversation with Momoyo Kaijima

¡Hola! Estás escuchando Atrium Radio ahora mismo. Nos ocupamos de los temas de la Universidad de HafenCity, ponemos música fresca y le ofrecemos el programa con lugares informativos, así como recesos sin preocupaciones. Diviértete escuchando.

Atrium Radio: This was Momoyo Kaijima from Atelier Bow-Wow speaking. She is also teaching at the ETH Zurich, where she runs the faculty Architecture Behaviorology. Momoyo maybe you can tell us a little bit more about Atrium Behaviorology. What is it describing?

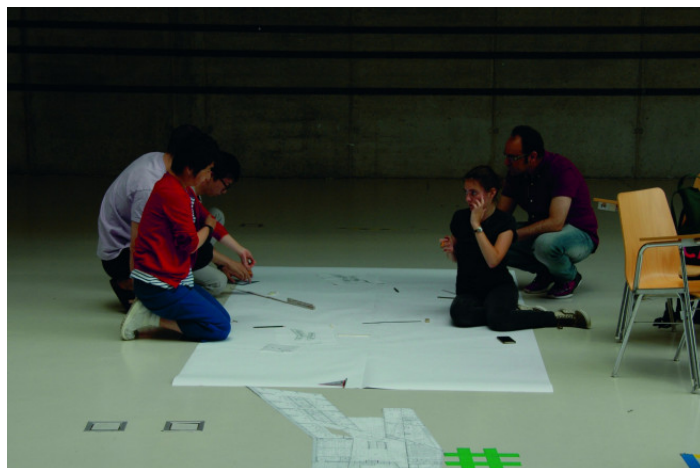
Momoyo Kaijima: It is about three topics: 1) people behavior, 2) is climate behavior like heat, wind and water and 3) is architecture itself. It is a genealogy of architecture. We can observe on these three levels in Architecture Behaviorology analysis. In ETH we have a six year long programme. Each year we select one theme. Last year I selected the window, one semester through a site in Japan, another semester through a site in Switzerland. So we can compare two cultures through Architecture Behaviorology. Japanese windows are often sliding doors. Japanese traditional building has column beam structure system. That's why the window could be more flexible element which allows to react to people's behavior or seasonal issues. In Switzerland the window is a very expensive material, because glass is very expensive material and it is a very cold country compared to Japanese' mild climate. So windows in traditional Swiss houses should be more limited in size. Japanese building are basically open to the mild climate, whereas in Switzerland it's a hole. This year we focus on timber. Japan has a lot of timber resources. Unfortunately the local timber industry is not in a good condition, because a lot of it is exported. We would like to propose new effects to engage with local timber culture.

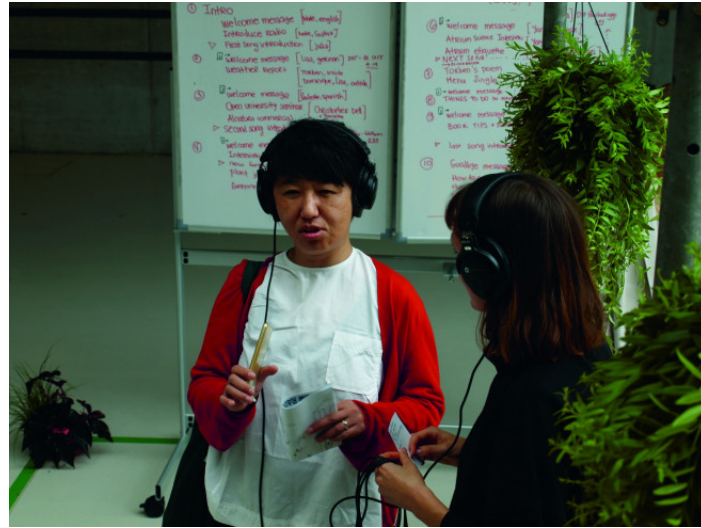
Atrium Radio: Wow, that sounds really interesting. Is this related to the atrium as a spatial configuration or topic?

Momoyo Kaijima: Yes, during my last visit in summer, I visited HafenCity university for the first time. I found that the atrium is very empty, which was maybe because of the summer time or the World Cup. The atrium is coming from the very important typology in architecture in Roman cities, but nowadays atriums are going to be different spatial typologies which we must interpret to the public space of large scale urban planning schemes. Its sometimes just for excuse, but it's given them very important opportunities to think about safety system, or the insulation system, or fire protection, further is organize light and heat and air, and is mostly used as entrance. So that's why it's a very important meeting place. Of course as this is a university. The worry first about safety issues. They should also protect this kind of things. So that's why the atrium is something like an untouchable zone for everybody. However, I think we can find a rule or make a

good suggestion to negotiate the rules and bring activities together. That might be a very good place for exchanging culture and divers backgrounds. So hopefully this Atrium Behaviorology summer school can activate this kind of discussion. We asked students to observe the conditions from existing references and the existing situation itself. Students found the sound, or sunlight, or light, or emptiness and so on. This project really demanded observations from the students.

Atrium Radio: Thank you very much for the interview.





Introducing the Plants

24.08.2018

So we are back again, with some special guests we'd like to introduce to you:

P-L-A-N-T

That's right. We've got some plants here in the atrium and we have got their proud owners lining up to talk to us about their stories.



Hello, I'm Carex, I'm a sort of grass, and we grasses have been around ever since the beginning of earth, but millions of years have passed away and more and more of us emerge around the world, some of us like heat, some of us rather colder places, some of us like rather colder places, some of us like dry places, some of us like really wet places. I have currently around 2.000 siblings living around the world. I unfortunately don't know all of them, but right now I'm the atrium grass, I'm living here in your atrium and you have to water me, but not too much, you have to give me a cool temperature, but not a too cool temperature, also hot temperature but not too hot temperature, so... I'm pretty moderate. Just love

me, because I'm a baby plant after all.



Hello everybody, I'm going to introduce Eluis. Eluis is actually a very lonely plant, but she likes to be lonely. It's a quite difficult situation at the moment for her now because she's surrounded by other plants. She has an eclectic taste, is rather old and I hope she is able to adapt to this situation here, but Eluis also has travelled a lot. So maybe she tells the others some stories, and maybe, ... I hope it's a new beginning for her.

So please, all must support Eluis.



I'm the banana plant. We are a very prolific family, and you can find our babies in almost all of the world's supermarkets, no matter what the season, even though we only naturally live in the tropics. And actually, did you know that we are in fact a species of grass so we are related to the Carex, which is below the bottom and also to the rice that you eat and the wheat. In the mountains in Thailand they would cut us down to make compost, because we would come up again within a few weeks, so we are a very resilient family. Please do take care of me though here because this is not the tropics and we don't know what happens in this atrium.



This is my plant, John, he is an Adagio and he is pretty grassy. I first found him amongst the other grass near to my house. What was different about John, was that every day I came home, he had moved a little bit closer to my house and so one day he was sitting at my doorstep like a parcel. Naturally I helped him make his next step in his life and took him inside. He needs minimal care and is lovely to have around.



The last plant we will introduce to you is called Aeschynanthus. Aeschynanthus comes from the Greek word ... and means flowers that were blooming in bright red color. Of course, what we have here is an evergreen example. Her name is Gerda. Gerda is one the side a fun mate to hang it with. That's what she does. She just hangs out in the atrium all the time. And, on the other side she is very emotional. She easily gets emotional and caught up in things. So she might not be the right one to catch on your problems, but maybe you will tell her about her successes, your love life all the good stuff.

Conversation with Yang Yang

Atrium Radio

24.08.2018

Atrium Radio: We are lucky here to have Yang, who is currently carrying out his PhD research into interior public spaces at the University of Sheffield. We can talk a little bit about what is relevant to atrium spaces. Yang, can you tell me the definition of the atrium?

Yang Yang: Yes, actually this is a long story to tell. The definition today is different from historical definitions. It can be dated back to the Roman Times, where the atrium space is the center of the residential house. The open center court with enclosed rooms on all sides. In the middle of the atrium was the 'Impluvium', which is a shallow pool sunken in to the floor to catch the rainwater from the roof. The atrium space is usually beautifully decorated, a lavished, furnished room. It can also be a place to display an ancestral spirit. The definition of atrium in modern time architecture: atrium is a larger open air or skylight covered space surrounded by parts of the building. It provides light and ventilation to the interior. Modern atrium was developed in the 19th and 20th century, It is often several stories high and has a glazed roof or large windows, and often located immediately beyond the main entrance.

Atrium Radio: How do you say an atrium differs from the perspective of designers, developers and users?

Yang Yang: that's a good question. For designers, the atrium is a popular design feature, it makes people feel space and light, and, secondly, it also provides opportunity to create new types of spaces in our buildings. However, they also cause problems: in relation to fire control. Criticism about atrium design evolves around the issue that poorly designed atriums can spread the fire very quickly. For developers, I think they figure it as prestigious thing to do, which increases commercial value and appearance. The downside is that it creates unused vertical space, which could otherwise be occupied. For users, I think, it is dynamic stimulating interior that provides shelter from the external environment, while maintaining a visual link with the environment.

Atrium Radio: Can you tell me about any modern architect, who is practicing in a way that a atrium space is very important to their work?

Yang Yang: you may know the father of the modern atrium John C. Portman Jr., he is a fellow of the American Institute of Architects. He was born in 1924. Unfortunately he passed away last year. So we can not have him here today, but we can introduce some parts of his stories here. John Calvin Portman Jr. (December 4, 1924 – December 29, 2017) was an American neofuturistic architect and real estate developer widely known for popularizing hotels and office buildings with

multi-storied interior atria. Portman also had a particularly large impact on the cityscape of his hometown of Atlanta, with the Peachtree Center complex serving as downtown's business and tourism anchor from the 1970s onward. The Peachtree Center area includes Portman-designed Hyatt, Westin, and Marriott hotels. Portman's plans typically deal with primitives in the forms of symmetrical squares and circles.

The architectural elements in his design includes heating, fountains, elevators for sight-seeing, landscape made from different kinds of plants and cantilevered alcoves. The design of the Peachtree Center also stimulates the adjacent business district and had Atlanta win the 1996 Olympic Games. At this time, his proposal for putting atriums in hotel design is far beyond developers imaginations. Many investor did not by it. John Portmann became a real estate developer himself to realise his design.

Atrium Radio: Thank you Yang. Fascinating stuff, I think we all agree. Very important to the use of the space at HCU. Good luck with your research.



INTERIOR OF A ROMAN HOUSE.

In front the atrium, with a view through the tablinum into the peristyle, with the fauces on each side ; in the background the trees of the garden, on the sides of the atrium the alae.

Atrium in a Roman house: line engraving, late 19th century

What to do in the Atrium?

Interviewing passers-by
24.08.2018

Sophia: Now we have an intervention on how to behave in the atrium. Hi, what's your name?

Adrian: My name is Adrian.

Sophia: Do you miss the old atrium?

Adrian: What do you mean by »old«?

Sophia: One week ago.

Adrian: Oh, not really, I prefer the one I'm walking in now.

Sophia: Would you recommend dancing in the atrium?

Adrian: I would together with some music.

Sophia: So, bring some music to the atrium!

Sophia: Hey Nate, what's the craziest thing you ever did in the atrium?

Nate: Wow, I've only been here a week. We've been having pizza on the floor, just chilling, doing some re-arranging of the furniture. It's been pretty crazy stuff.
[giggle]

Sophia: Hi, what's your name?

Marian: My name is Marian.

Sophia: You are walking through the atrium and seem to have an awesome idea on how the space could be used. You think again and think »Oh my god, it's a stupid idea.« Then you go home and tell no one. What should you have done?

Marian: Oh, I should have told somebody.

Nate: You should tell it to the radio.

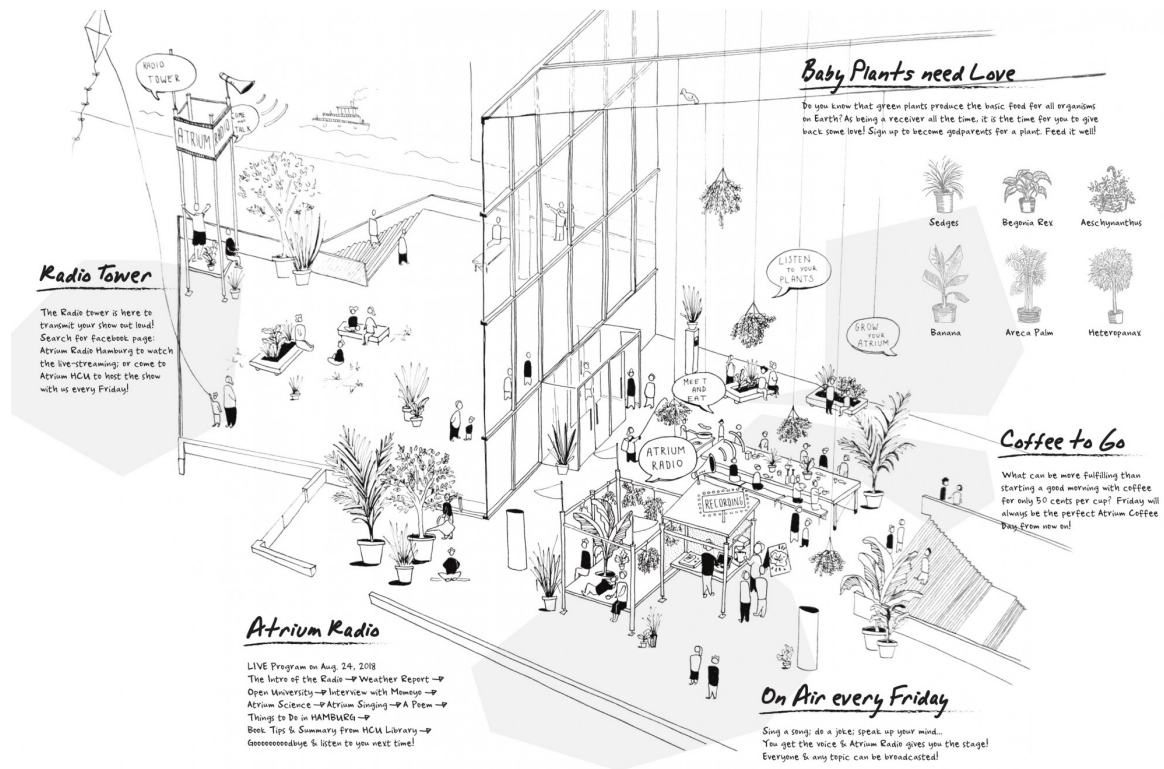
Nate: Imagine you are walking through the atrium. You see a plant in desperate need of water, what do you do?

Sophia: I think you should start crying heavily and water them with your tears. No, for real now. We have developed a special pump, which allows you to go high up to the ceiling.



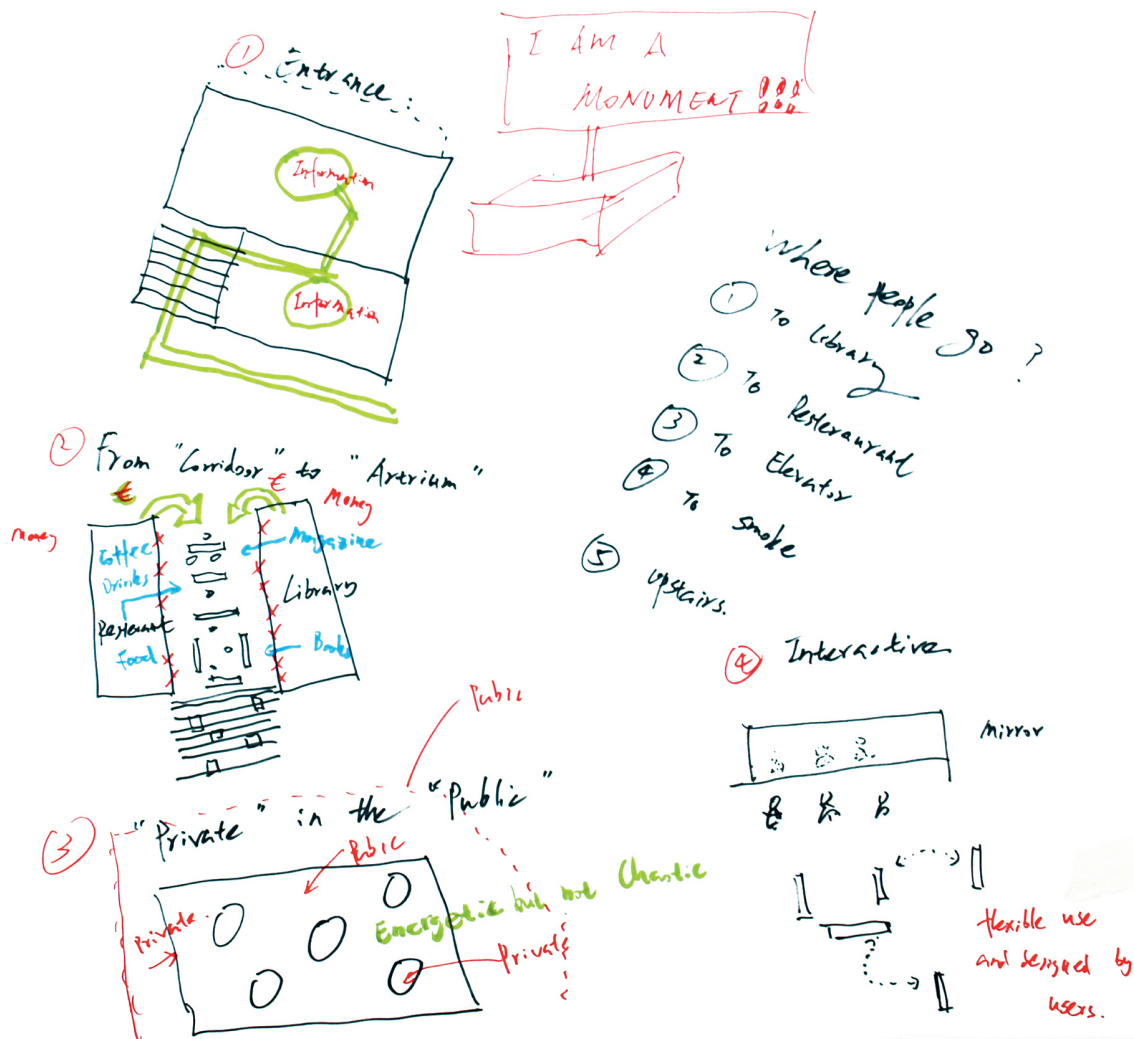
Buongiorno a tutti. Stiamo ascoltando Atrium Radio. Trattiamo argomenti riguardanti l'Università HafenCity, suoniamo musica fresca e includiamo informazioni sull'educazione, oltre ad alcune pause spensierate. Buon divertimento!

Atrium Radio Hamburg



ATRIUM RADIO HAMBURG

Over the week we spent time in the HCU atrium with the aim of uncovering its hidden potentials: as a common, social space to meet and share ideas. We observed the behaviors of the people and the physical environment, and asked, through making: How could we inhabit this empty atrium? What are the needs of the inhabitants here? How could we modify this space to suggest other ways of dwelling and being in the atrium?



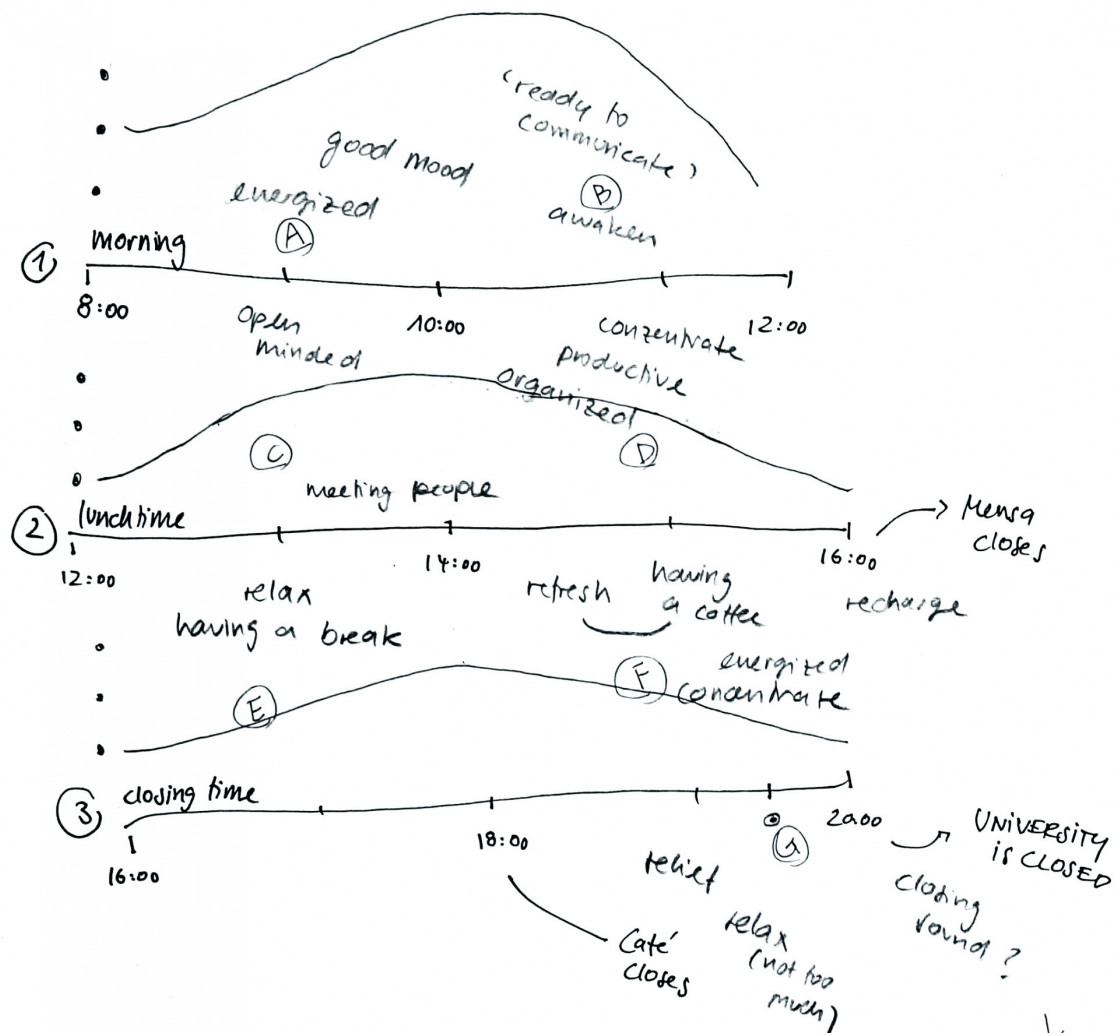
Day 1

Through observing other people and ourselves, we researched climate/atmosphere, sound, social, spatial aspects of the HCU atrium.

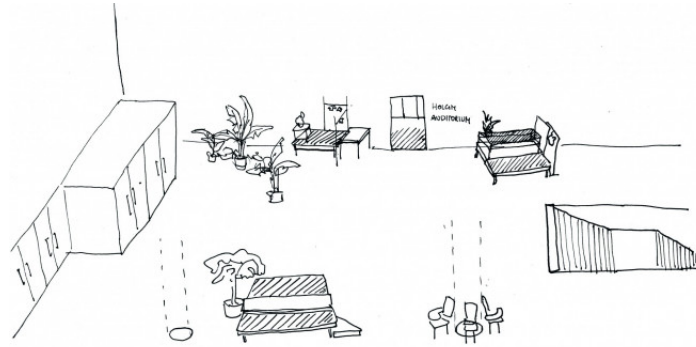
Dominique gave use a tour and told stories of recent happenings in the university. A shortage of work spaces for students. Strange access/door issues, card validation pole.

»Walking into this space feels like tress-passing. I feel inhibited, like this place is to be kept as suggested in the renderings.«

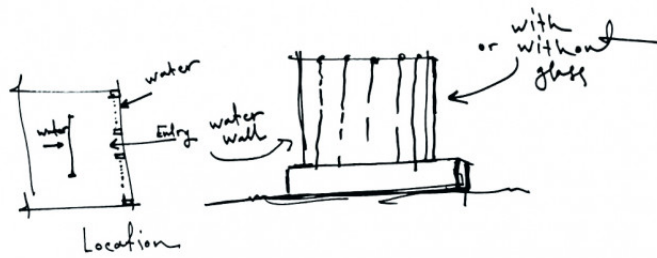
Sound mapping and changes over the day...



From the analysis... many ideas were thrown around...

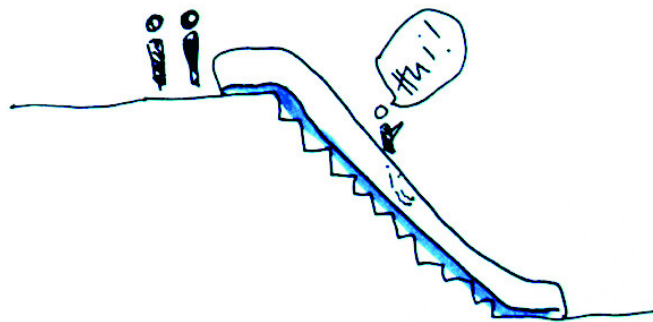


Islands

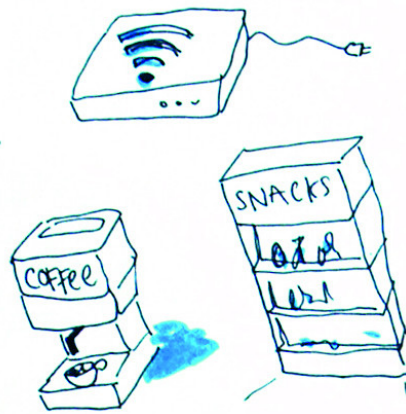


Waterwall

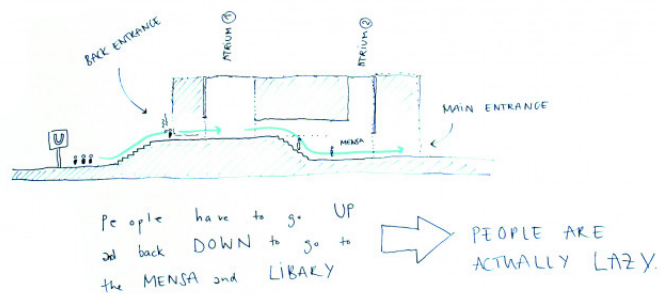
SLIDE
connecting the A



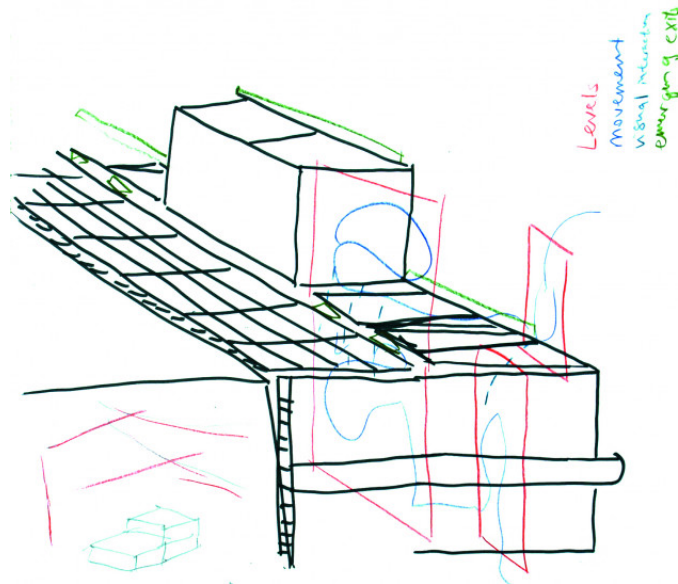
Slide



Wi-Fi & Snacks



People are lazy



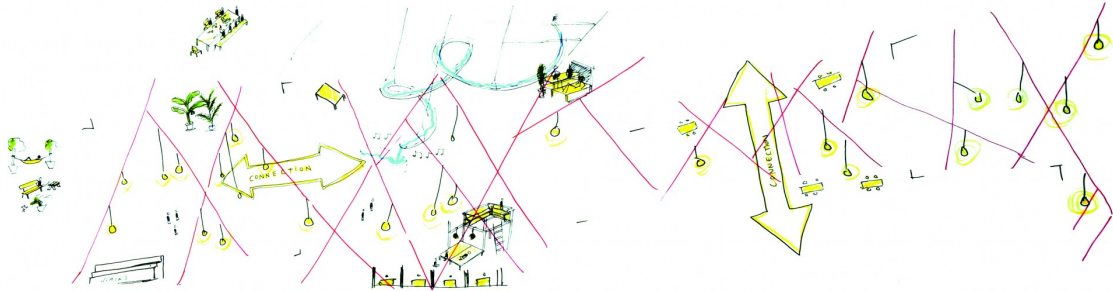
To feel more at home, we started moving things around. we carried »Bühnenelemente« from the auditorium into the atrium to make islands surrounded by plants for dwelling, places to lie down, nap and look at the glass ceiling. sometimes they were obstacles to the passers-by and they made the space less transparent. you can no longer see everything in a quick glance. Bird sounds and ocean waves played on a laptop. The visual and auditory noise we provided by our resence made it easier for a newcomer to blend in, lessening the impact and exposure of

the individual when one enters the space.

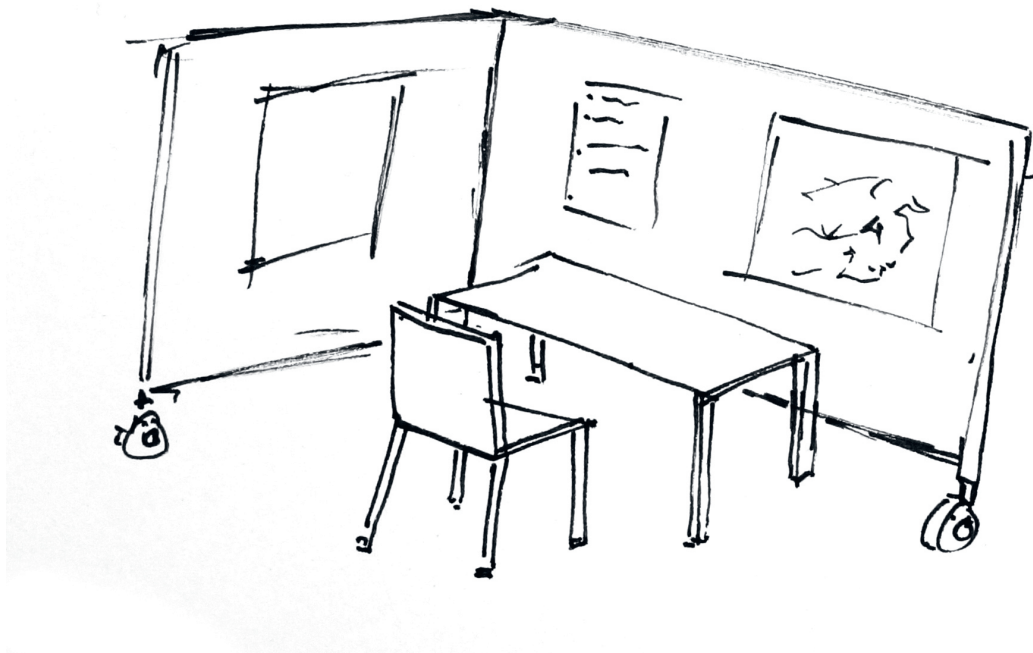
»Shiny surfaces, echoing sounds interfere with crits and presentations.«

An idea: to connect inside and outside towards side of the U-bahn. activate the terrace and suggest other uses for the atrium than to only pass by.

»The plants and seating islands added folds, creases and nooks into the clean, smooth space of the empty atrium. Manifold, Vielfalt.«



Another idea: lightweight, foldout walls on wheels that students can store away like a book when not present.

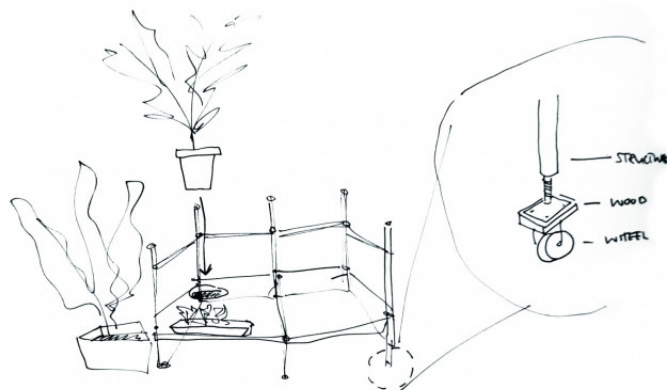
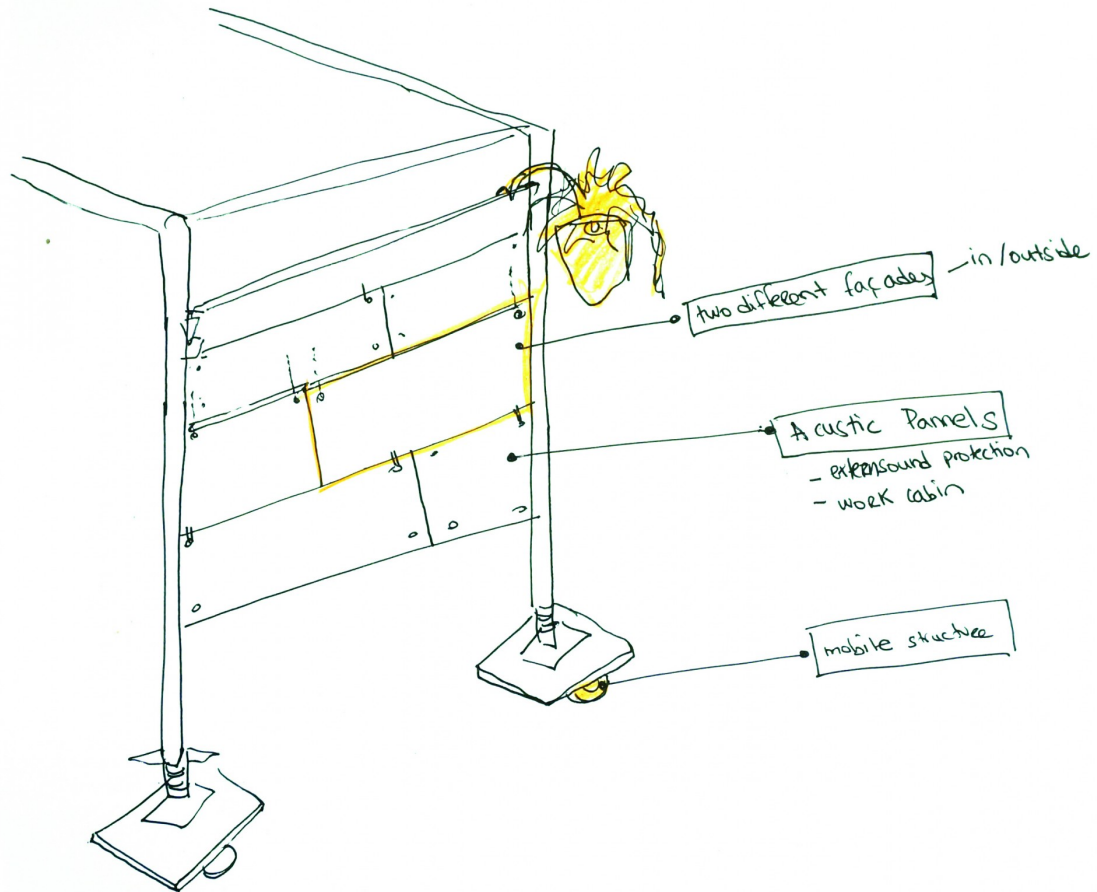


Student Work Foldout

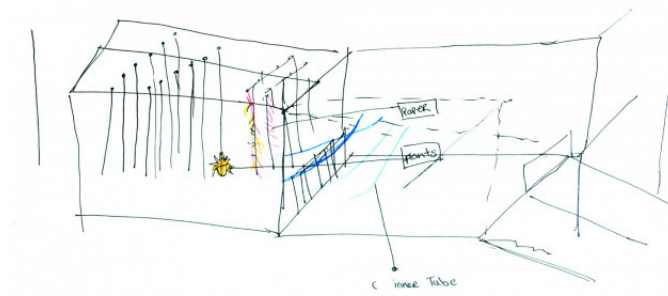
Day 2

Material inventory in the basement. Rearranging: introducing work tables and chairs. Many ideas bounced around and tested: hanging plants, sleeping nooks, even rubbery spider webs from cut-up bike inner-tubes anchored from the higher floors...

»The behaviour of place-making does not have to be a literal building. It is in people's heads and a matter of how you organise your time. Forming a habit can be a building. An occasion is a building.«



Garden Platform Wheels



Isometric Hanging

»You can always change your mind while doing something.«

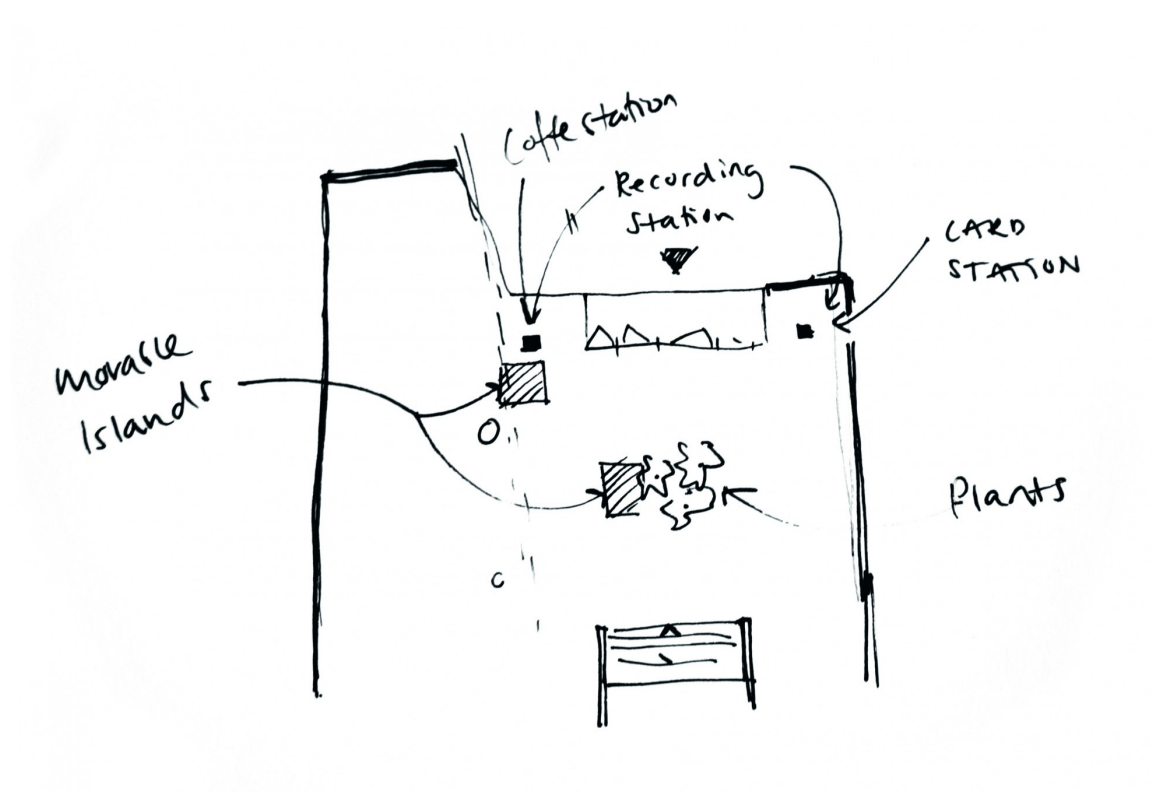
End of the day meeting

The locals expressed desires to question: ›What is a university?‹ ›How to encourage students to take more ownership, to think critically about the place they study and participate in it?‹ ›How can we create structures which facilitate this?‹

A pirate radio idea emerged...

Day 3

Breakfast on the deck facing the U-Bahn so people see something is going on as they exit the station.



An editing day to focus the ideas

We divided into three teams to work on:

1. the Atrium radio programme for the presentation
2. the magazine and how-to guide (what you are holding in your hands!)
3. the scaffolding and mobile pallet structures inside and outside, for the radio studio, coffee machine, and relaxed seating.

»...a playground for grownups would have been a good idea!...rather than abstracting into virtual worlds.«



Laptop Circle

»I came here at 8:30am, and people were sitting on our island platforms, and looking up with delight and curiosity.«

At 17:30, we were asked to clear the fire escape routes. The islands went back into being lecture stage.

»Please think about how to water the plants – should be funny!«

Day 4

Some of us went to the »Baumarkt« and got materials to build the outdoor garden/tower, the radio station and mobile planters which also provide seating. The radio group prepares a first broadcast. This magazine is put together to summarize our findings.

»Building is a special way of suggesting.«

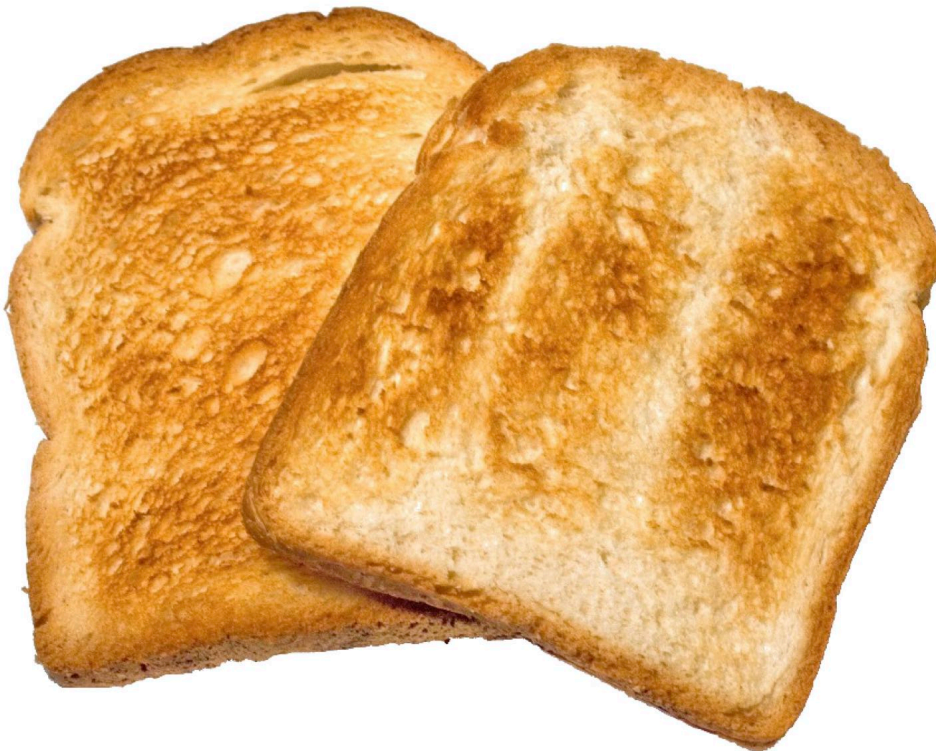
Pecha Kucha

Atrium Radio: We had two Pecha Kucha nights to get to know each other. The words are Japanese and mean chatting. We adapted the original 20x20 format to a 10 slides with 20 seconds each format. Torben's use of the format was quite remarkable.



Torben: What'll it be?

Sophia: Roast beef on rye, with tomato and mayo

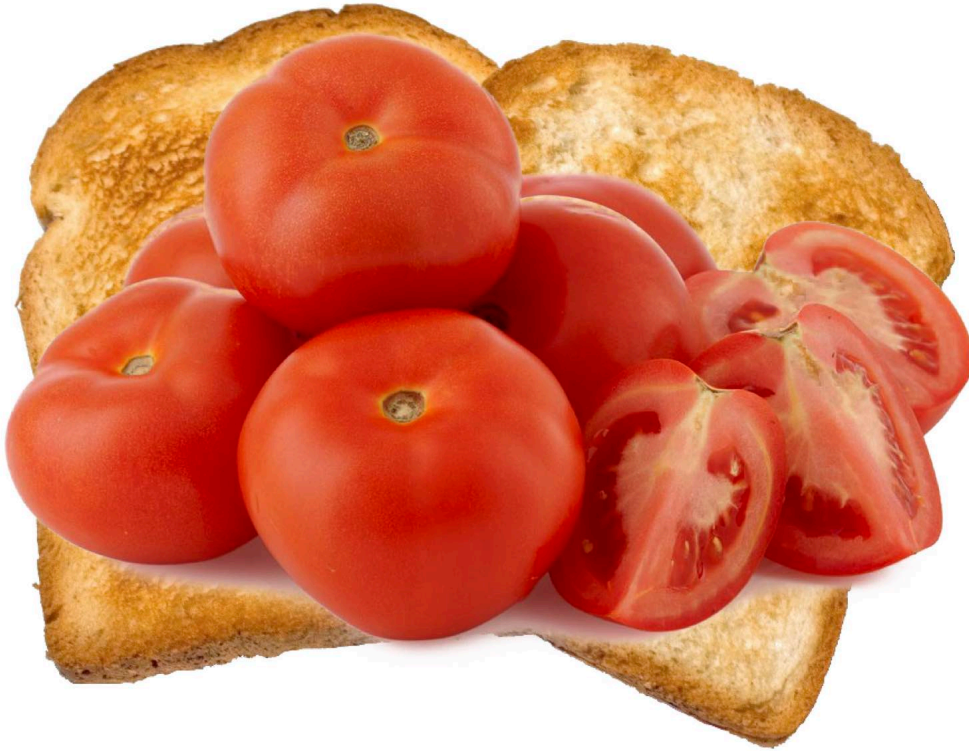


Torben: Whaddaya want on it?

Sophia: A swipe of mayo. Pepper but no salt.

Torben: You got it. Roast beef on rye.
You want lettuce on that?

Sophia: No. Just tomato and mayo.



Torben: Tomato and mayo. You got it.
...Salt and pepper?

Sophia: No salt, just a little pepper.

Torben: You got it. No salt.
You want tomato.

Sophia: Yes. Tomato. No lettuce.

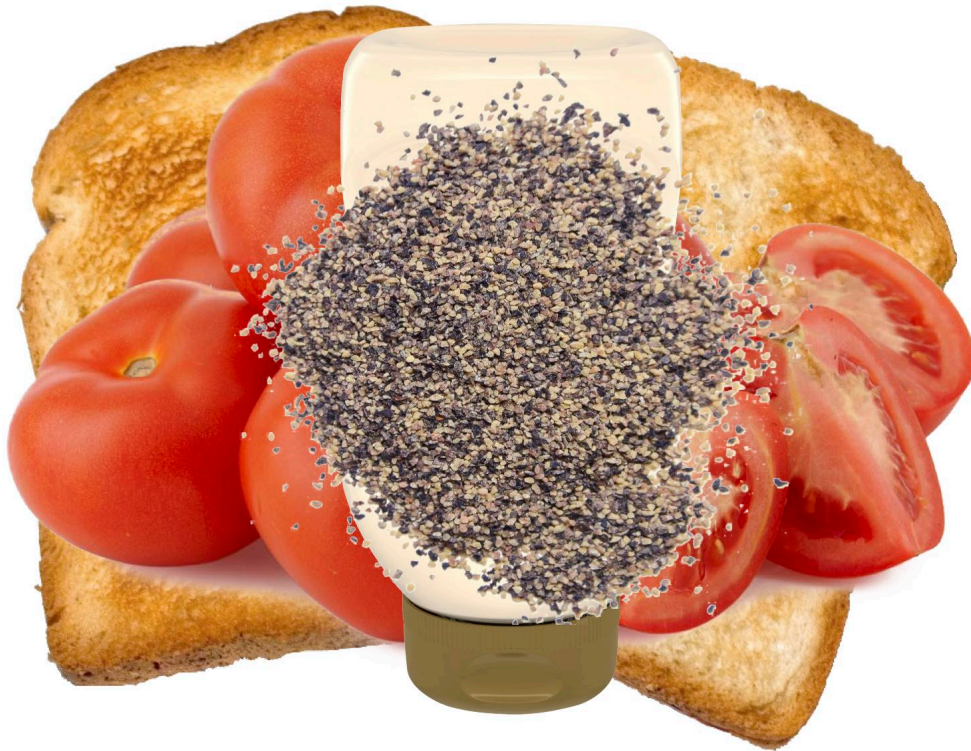


Torben: No lettuce. You got it.
...No salt, right?

Sophia: Right. No salt.

Torben: You got it. Pickle?

Sophia: No, no pickle. Just tomato and mayo. And pepper.



Torben: Pepper.

Sophia: Yes, a little pepper.

Torben: Right. A little pepper.
No pickle.

Sophia: Right. No pickle.

Torben: You got it.

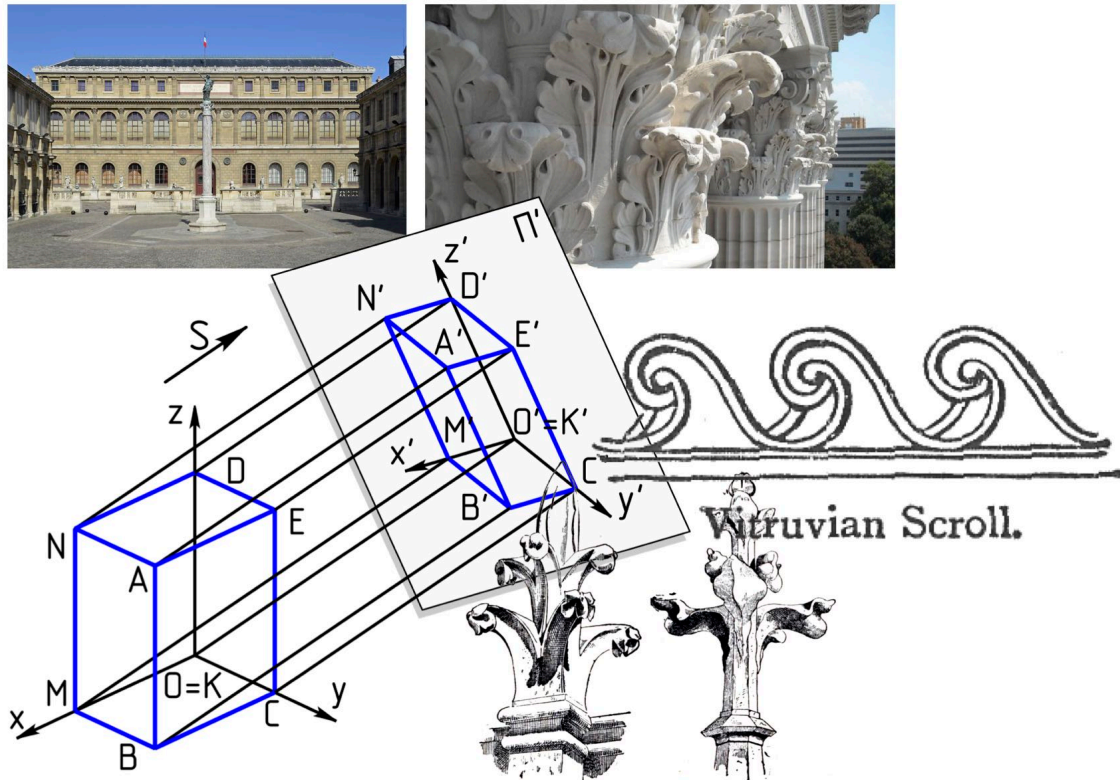
Next!

NEXT

Nate: Roast beef on whole wheat, please, with lettuce, mayonnaise and a center slice of beefsteak tomato.

The lettuce splayed, if you will, in a Beaux Arts derivative of classical acanthus, and the roast beef, thinly sliced, folded in a multi-foil arrangement that eschews Bragdonian pretensions or any idea of divine geometric projection for that matter, but simply provides a setting for the tomato to form a medallion with a dab of mayonnaise as a fleuron.

And – as eclectic as this may sound – if the mayonnaise can also be applied along the crust in a Vitruvian scroll and as a festoon below the medallion, that would be swell.



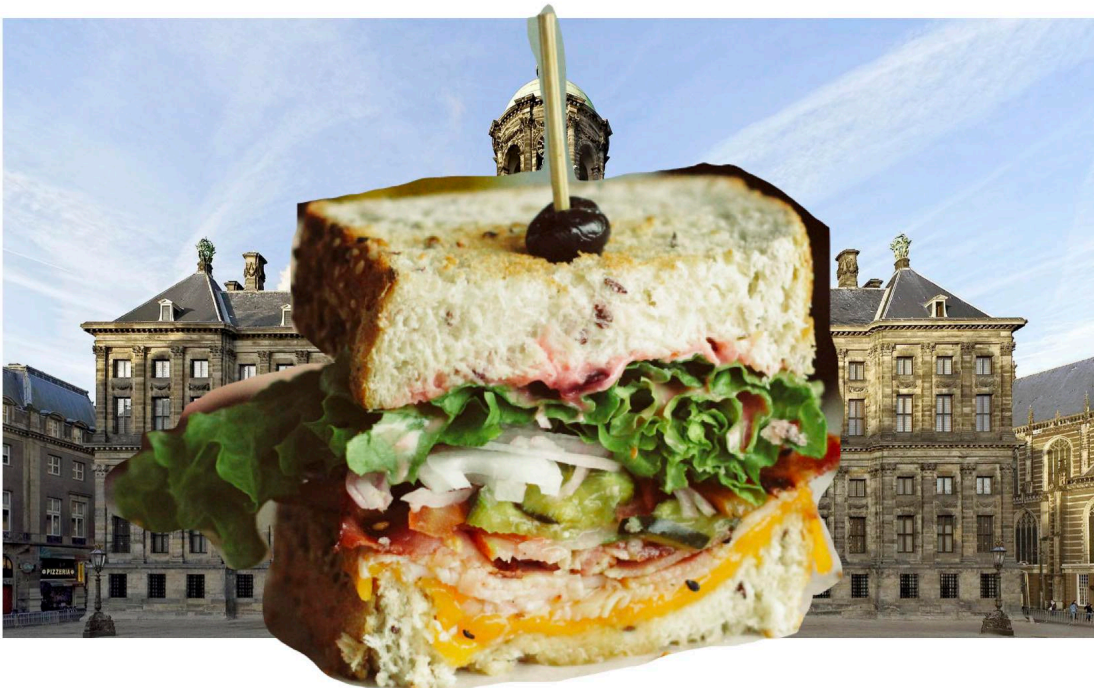
Torben: You mean like in the Cathedral St. Pierre in Geneva?



Nate: Yes, but the swag more like the one below the rosette at the Royal Palace in Amsterdam.



Torben: You got it.



Next!

NEXT

Reading recommendations

24.08.2018

Atrium Radio: Now we have some booktips for you.



Marieke: Hello, I'd like to recommend the publication Vom guten Wohnen. Vier Zürcher Hausbiographien von 1915 bis heute by Marie Glaser. It concerns basic questions about stability and resistance of housing production. In parts the

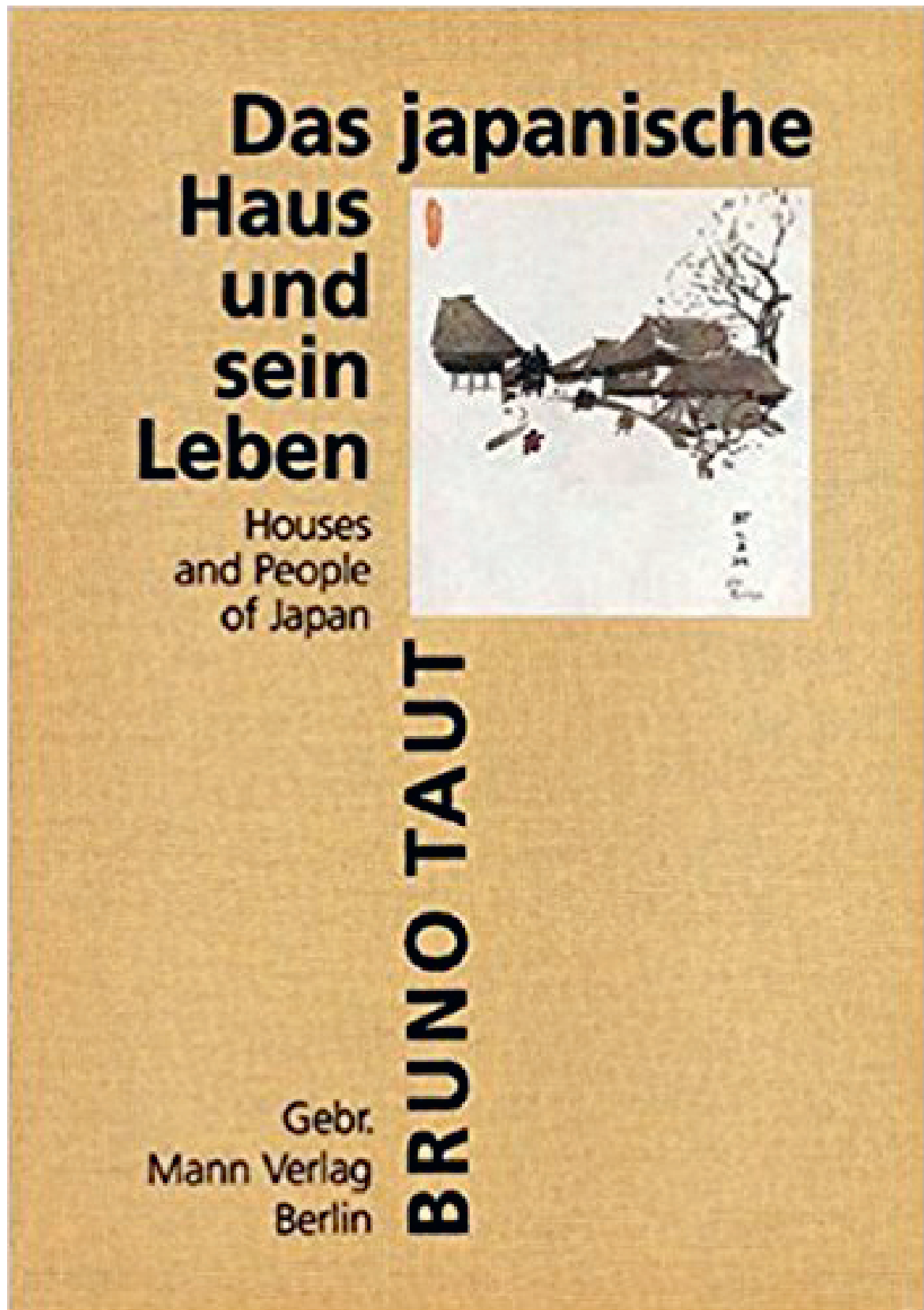
project is also published on the webpage of the ETH Wohnforum, which is described as follows:

»By using the methods of home biographies, quality concepts based on different age housing constructions of various property developers in Zurich will be examined of durability. What has proven itself? What is problematic?

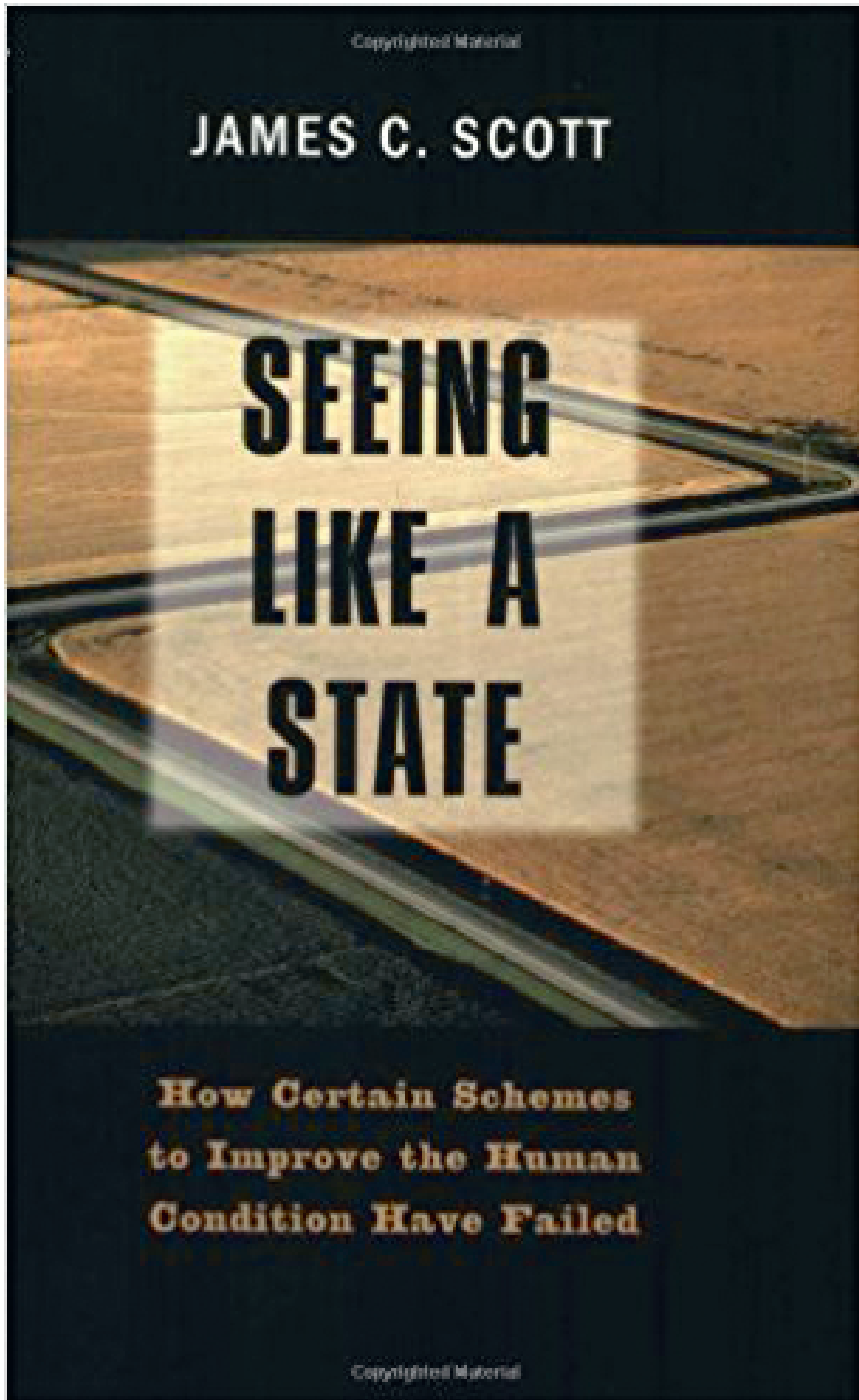
Where are continuities? Which qualities are perceived – on the one hand by the residents, on the other hand by the owners and also by the public?

The focus of attention are less spectacular buildings. We believe that valued housing, constructed at different times for different social groups, can provide new insights into the permanent qualities of architecture in general. Therefore, the focus of the work is on everyday architecture in residential construction. Everyday architecture in residential construction is shaped by the requirements of usability over many years.

More than half of the funds in the European construction sector are now invested in preservation, renovation and renewal. But in relation to new buildings these themes seems still boring, costly and time consuming for most architects. Basic knowledge about the durability of material and construction already exists. On the other hand, studies are missing on the social and individual handling of the built space. This is where the home biographies starts. How prove housing constructios itselfs over a long time? What is suitable for everyday use? We know less about how residents use their home and how its owners deal with long-standing properties. To be aware of whether residential buildings are sustainable, you have to get an impression on site and having conversations with their residents. They know best about whether a house is suitable for long-term living - or not. Likewise, the administration and the ownership have important knowledge regarding the potential for the durability because they are the experts when it comes to maintenance. They all are responsible for the history and the career of durable residential buildings. Their knowledge and their action is imbedded into the house over time.«



Kastania: I recommend the book written by famous German architect Bruno Taut Houses and People of Japan. He was in Japan in exile for three years, where he stayed in a traditional Japanese house. He blends together a personal journal with a research journal including drawings. There is a middle European couple, him and his wife, trying to adjust to this »strange« way of living in Japan. He notices many things and finds them unusual, yet learns about them through his personal use of them. I do recommend reading this book in bed.



Xing: I'd like to talk about a book by James C. Scott. He is an American sociologist. One of his books is called *Seeing Like a State*, where he offers a particular perspective on modernization and how the state has a desire for legibility, which is, I guess, a sense of transparency. In the book he uses the Hausman reform in Paris. When Paris used to be slums, the state wanted to control and see through things. This modern movement created the city that we see today. In regards to design I figure we are often looking from a god's perspective. This desire to regulate and standardize things, but in this book James C. Scott pointed out that when you try to shine light onto things you are also creating shadows, which increases in the inbetween where unexpected things happen. Things that haven't been planned, that unfold, creatures and strange relationships, which are complex in many ways and cannot be simplified. For me it is really interesting to think about the dynamic between these two and how as designers we can be aware of this in order to consider how our designs fit into these two different modes of being.



Leonie: I want to introduce you to the book *New Commons for Europe* which is edited by Flavien Menu. I'm currently reading this book. The book is the documentation of several conference contributions by architectural practices. In the proceedings of the conference the editor interviewed members of the presenting architectural practices about how they work in relation to the thematic focus of *New Commons for Europe*. The publisher's website states that, the book »*captures the vitality and the doubts of a new generation of architects living at a key*

moment in the history of the European Union and questioning the role of the profession and the architect's ability to produce projects and spaces for the common good with an alternative set of resources and profit structure. After the conference a series of interviews were conducted with participants in London, Berlin, Brussels, Paris, Lisbon, and Bucharest. The book chronicles both the event and the interviews, which have developed into an ongoing European conversation between architectural figures that takes a new reading of the boundaries of the discipline and its interactions with political, economic, and social factors.»

It's definitely worth reading. I hope I'll finish soon so you can borrow it.





Learning from Architectural Ethnography

Momoyo Kaijima 1



I'll begin this story in 1969, the year I was born, but also the year that Reyner Banham's *The Architecture of the Well-Tempered Environment*, Bernard Rudofsky's *Streets for People: A Primer for Americans*, and Philippe Boudon's socio-architectural study, *Pessac de Le Corbusier*, were all published. Around the world,

architecture was taking a postmodern turn. Japan was in the midst of a period of intense economic growth. My own neighborhood of Yotsuya, close to the main venue of the 1964 Tokyo Olympics, was being transformed by rapid urbanization. When I started elementary school its main street, Gaien Higashi Dori, a two-lane road lined with two-story shops, some of them owned by parents of my classmates. Then the road was widened to make four lanes and the little shops had to close: one after another, my classmates and their families moved away. Around the same time, our old family home was demolished to make way for new apartment building. All that remained of the place where I'd spent my early years was a cherry tree beside the road.

My grandfather used to live with us. He would wear a kimono at home but go to work in a suit and tie—the embodiment of the mixing of Japanese and western cultures in our daily life. Children's television shows reflected a similar cultural fusion; the most popular animation series were *Manga Nippon Mukashi Banashi* (Once upon a time in Japan, based on traditional folk tales) and Hayao Miyazaki's *Dog of Flanders* and *Heidi, Girl of the Alps*. As more Japanese started to travel abroad in the 1970s, more books were published in translation—stories like *Anne of Green Gables* or *Little House on the Prairie* set my imagination roaming around the world. Another book, avidly devoured when I was a little older, was a scenographer's travel diary containing detailed sketches of a journey to India.

By the time I started to study architecture in the late 1980s, Japan's bubble economy was at its peak and real-estate speculation was rampant. I remember newspaper reports of a dump truck deliberately crashing into an old house near our neighborhood. Skyrocketing land prices meant that any existing building on the site was not worth a single yen. How had it come to this? At every opportunity I walked around the city, trying to witness the changes with my own eyes. And again I read books, searching their pages for the root causes of this situation. There was a flurry of publications on Tokyo around this time, partly in response to its rapid urban transformation—a 1987 pocket edition of Wajiro Kon's *Kogen-gaku Nyumon* (Modernology, first published in 1930); Rojo Kansatsugaku Nyumon (Introduction to Street Observation Studies, 1986) by Genpei Akasegawa and the Street Observation Society; *Kanban Kenchiku* (Billboard Architecture, 1988) by Terunobu Fujimori; and *Toukyou no Kukan Jinrui-gaku* (A Spatial Anthropology, 1985) by Hidenobu Jinnai, among many others. These books inspired me to imagine different flows of time in the changing cities of Japan. In parallel, I gained a wider perspective on urban and architectural theory by reading work that had newly appeared in translation, including Rudofsky's *Architecture Without Architects* (trans. 1984), Robert Venturi and Denise Scott Brown's *Learning from Las Vegas* (trans. 1978), Rem Koolhaas's *Delirious New York* (trans. 1995), and Aldo Rossi's *The Architecture of the City* (trans. 1991). What interested me about these books was their attempt to explain the nature of urban space in specific cities and places. I hoped that I too would be able to write books like that some day.

Wandering through the streets of Shibuya in 1991, the year Japan's asset price bubble burst, I came across an intriguing apparition: a spaghetti snack bar crowned by a baseball batting cage. I never got the chance to survey the building—it was demolished shortly after I discovered it—but this was the virtual

prototype for the *Made in Tokyo* project. It set me to thinking about the building types that are specific to Tokyo—buildings defined not as a single entity but as environmental elements or hybrid assemblages that bring together otherwise unrelated functions or structures. When Arata Isozaki invited me to participate in the exhibition »Camera Obscura or Architectural Museum of Revolutions« in 1996, I put forward a collaborative proposal to make a guidebook to this architecture based on the data we collected in our surveys. It took us more than four years to prepare *Made in Tokyo*, which was published in 2001. The book describes an architecture that, far from attempting to control the surrounding environment, is itself defined and shaped by the accidents of the site and the participation of the people who inhabit it. *Pet Architecture Guide Book*, published the same year, looks at very small buildings that have been customized by their owners, showing how individuals practice their own space production—breaking the general rule that architecture is a collective enterprise. I found this sense of freedom quite refreshing, and became interested in exploring a method of observing and drawing architecture and urban space from the viewpoint of the people who use it, rather than the architects and planners who are involved in its construction.

Using the architecture specific to a city as a basis for developing urban theories, our drawing studies expanded beyond Tokyo. »Broken Paris« (Atelier BowWow, Tsukamoto lab. / Tokyo Institute of Technology, Kaijima lab. / University of Tsukuba, 2001) is an annotated map of the urban blocks in an area of the French capital largely overlooked by Japanese tourists, the 13th arrondissement; »Mito Dead or Alive« (Kaijima lab. / University of Tsukuba, Atelier Bow-Wow, 2004) observes urban space through the lens of empty houses and vacant lots; »Walking with Atelier Bow-Wow Kanazawa Machiya Metabolism« (Atelier Bow-Wow, 2007) explores the city in relation to the traditional townhouse (machiya) typology. Through these studies, we found that building types can offer a key to understanding processes of urban transformation. Our field of research then expanded further, into suburbs and rural areas. »Kitamoto Face Project« (Kitamoto Face Project Committee, 2011) attempted to define a local identity for Kitamoto City, a former mountain farming community (satoyama) that is now a suburban town in the Greater Tokyo Area. In order to investigate the processes of urbanization at work here, we conducted research on a wide range of subjects, from the changing management of the woodland to civic engagement groups and more. For us, the town's greatest asset lay in its integration of natural environment, architecture, people, agricultural land, and newly developed residential areas. At Tanekura in Miyagawa-cho, Hida-shi, Gifu Prefecture, we met with Mr. Ueno, a 96-year-old village elder and author of a self-published ethnographic study, *Tanekura in the Mountain* (2002). We found his stories of daily life in the village very inspiring. One tale in particular sticks in mind. There was no train station in the village, but on days of heavy snow the children could take a short cut home from school—by jumping off the moving train into the cushion of a snowdrift. This was a unique arrangement between the local inhabitants and the train that ran through the mountains, and it speaks of a way of life that no longer exists today, except perhaps in the tales of the village elder. Later, we collaborated with students to make a map, *Tanekura Shuraku Ezu* (Kaijima lab. Ando lab. / University of Tsukuba, 2010), that depicts the whole »ecosystem« of the village based on

stories told by the inhabitants. Each component of this ecosystem—the house, the hut, the warehouse (kura), the farm crops, the different types of trees—has its own story to tell. Whereas in *Made in Tokyo* we addressed the way buildings accommodate their occupants' livelihoods, be it as a ready-mixed concrete producer or a taxi company, at Tanekura we found that the means of livelihood shaped not just the buildings but the entire landscape of the village. We learned that the domains of daily life are regularly influenced by natural and geographical conditions, because what we perceive as natural landscape, as farmland or forest, is often actually created by human hands.

In 2011 the Great East Japan earthquake and tsunami was followed by meltdowns at Fukushima Nuclear Power Plant—a triple disaster that brought untold devastation to both rural areas and cities. Working with ArchiAid, a relief and recovery network of architects set up immediately after the earthquake, we conducted a field survey for a reconstruction plan for the coastal region of Ishinomaki-shi. We talked to village residents about the ways of life and the landscapes that had been washed away by the tsunami, and used the fragments of information collected in the interviews to make drawings that reconstituted these spaces. The process was akin to putting together pieces of a puzzle in one's memory, and I began to think that we might call this way of working »Architectural Ethnography.« I thought that if we could draw up a reconstruction plan based on a thorough understanding of the village gained through the survey, then it could serve as an effective means of illustrating and realizing an entire sequence linking past, present, and future.

What is Architectural Ethnography?

According to the standard dictionary definition, ethnography is the »representation of a society and culture of a specific ethnic group based on fieldwork.« For our purposes, we might substitute this focus on a »specific ethnic group« with a broader consideration of »people« or a »community« or an as yet undefined social »group«. We then need to ask, what aspects of architecture might be incorporated into the research methods and means of representation of ethnography to create this hybrid form, Architectural Ethnography? The word »architecture« refers to a physical enclosure that protects and supports human life and activities. Its definition can thus encompass an assemblage of buildings, the environment that surrounds them, the city, and so on. A unique characteristic of architecture derives from its bigness, which binds it to gravity and means that it changes only slowly over time. The making of architecture, then, demands both historical thinking and adaption to the time-based rules and regulations that govern its construction. When we undertake an architectural project, we are actually engaging in a kind of »case study«, responding to the specificity of the context using qualitative, rather than quantitative, research methods. Moreover, the realization of a project is not an exercise in isolation but, on the contrary, involves a large number of people – construction professionals as well as eventual users of the building. At each stage, architecture employs drawings as a medium for sharing information. The scale and the qualities of these two-dimensional representations can be tailored to be viewpoints of specific professional groups or users. They

can communicate the design intention in few lines or, equally, integrate and visualize complex information based on scientific and technological investigation. In other words, one of the characteristics of architecture is that it has its own built-in means of critical evaluation that guides the project through all the stages of its development. Working continuously across scales ranging from 1:1 to 1:1000, the architect moves fluidly between different dimensions, between part and whole, between the empirical and the abstract. And it is this quality of autonomy that is overlaid on ethnography to make Architectural Ethnography.

In Japan, at least, ethnography is a scientific practice that arose during a time of profound societal and economic change, as the country completed its transition to a modern, industrialized state. In the early decades of the twentieth century, the founder of Japanese folklore studies, Kunio Yanagita (1875- 1962), traveled to remote rural regions to collect folk tales and information about local customs that were dying out. He conducted field surveys using the method of interview, and then documented his findings in writing. By contrast, the architect Wajiro Kon (1888- 1973) made sketches of the fast-disappearing vernacular house form, the *minka*, and made the results of his research freely available in the publication, *Nihon no Minka* (*Minka of Japan*, 1922). Kon likened his surveying of *minka* to the collecting of insects, saying that both required intensive and meticulous observation to document the colors, shape, structure, and habitat or environment of their respective subjects. His comment reveals an aptitude for abstraction based on the individual viewpoint of the observer. Later, in *Modernology* (1927), Kon would apply his methods meticulous observation to the documentation of Tokyo street life, sketching and recording the tools people used, the clothes they wore, and even the ways they took a nap. He also documented the aftermath of the 1923 Great Kanto earthquake in Tokyo, surveying the ramshackle shelters that the survivors built using whatever material was to hand. Both the shelters of rubble and the *minka* were types of architecture on the verge of extinction.

The aftermath of a natural disaster was also the focus of the ethnographic study, *Tsunami to Mura* (*Tsunami and the Villages*), published by Yaichiro Yamaguchi (1902- 2000) in 1943. Yamaguchi, a follower of Yanagita, compared the impact of the tsunamis that hit Sanriku in 1896 and 1933, using the accounts of the village elders to explore the differences in the processes of recovery in each case. He made a map to show the limits of the tsunami inundation and the subsequent changes to the shape and extent of the settlement: what had become clear was that the spaces that had been lost in the tsunami still existed in people's memories – until the oral tradition passed down by the village elders died out. *Wasurerareta Nihonjin* (*The Forgotten Japanese: Encounters with Rural Life and Folklore*, 1960), by Tsuneichi Miyamoto (1907- 1981), records this kind of »forgotten« history of Japanese rural life, as leaved by fisherman, farmers, and itinerant peddlers. All of this fieldwork was instigated by scholars who feared that the modernization of Japanese society would destroy the pre-modern way of life, where the means of livelihood of the inhabitants was closely allied with the materials and styles of the architecture, as seen in the *minka*.

Experiments in Architectural Ethnography

The Architectural Ethnography that I propose is an extension of this line of thought, inspired by the urban research that I read after publishing *Made in Tokyo*. A number of these books came from their authors, who were applying a similar approach to their own cities. Others were acquired at exhibitions and conferences in Japan and overseas, where I came into contact with architects, scholars, and artists with similar interests. I wondered why all these works were published around the same time—it was an intriguing coincidence. Like the emergence of ethnographic studies during a period of profound societal transformation, the proliferation of this kind of urban research is perhaps in some ways a reaction to rapid urbanization and the changes wrought by globalization, advances in technology, natural disasters, and war. In our institutionalized societies, the connection between architecture, environment, and human life is often difficult to perceive. My awareness of these issues may have something to do with my age, as I belong to the last generation of architects whose design studios at school were based on hand drafting. I also remember life before the information society. But that is exactly why I feel compelled to draw the world from the standpoint of daily life, or an ethnographic point of view, trying not only to observe the existing situation but also to reconnect pieces of our disconnected world. To achieve this, I believe we can build on the experimental tradition of the pioneers of ethnography, and use drawing as a means to understand and share our knowledge of the processes that are rapidly transforming architecture, cities, and the environment at large.

In preparing this exhibition we considered nearly 200 works made over the last 20 years. Most of these take the form of books produced by architects, academics, schools (including design studios), and research institutions, but we also looked at works by artists who have surveyed or drawn a wide range of subjects—from farming communities to fishing villages, from ecosystems and natural topographies to the global environment. The following sections explain our experiment in Architectural Ethnography more fully by describing common themes explored in these drawings of, for, among, and around architecture.

Drawing of Architecture

The first category—drawings of architecture—collects, categorizes, and illustrates buildings. In addition to plans and sections, many of the works use axonometric and isometric projections to describe patterns of human behavior and ways of life, with a focus on materiality and objectivity. Rather than using the traditional means of typological analysis, which carries the risk of isolating the building from the human life it contains, these drawings illustrate buildings that change in response to changes in the way people live. One way to depict this idea of architecture as an extension of human life is to draw details of the elements surrounding the building. In the works collected here, this method is used on various scales. At the scale of architecture, *Typology: Review No. II*, *Review No. III* (Emanuel Christ and Christoph Gantenbein / ETH Zurich, 2012, 2015) brings together a variety of types of buildings and urban spaces from around the world; *Maidan*

Survey (BUREAU A, Burø, 2014) shows the barricades around the central square in Kiev; W House (Yukiko Suto, 2009—10) portrays the history of a house on the verge of demolition from multiple viewpoints, and My Home/s: Staircases - 2 (Do Ho Suh, 2012) tracks the history of the places the artist has lived. At an urban scale, Postmodernism Is Almost All Right: Polish Architecture after Socialist Globalisation (Piotr Bujas, Lukasz Stanek, Alicja Gzowska, Aleksandra Kedziorek, 2011) describes the Cold War exporting of socialist models of urban planning; Cities without Ground: A Hong Kong Guidebook (Adam Frampton, Jonathan D. Solomon, Clara Wong, 2012) illustrates the circulation networks of Hong Kong, while Glasgow Atlas (Studio Tom Emerson / ETH Zurich, 2014) shows urban spaces in a post-industrial Scottish city. Architecture Reading Aid Ahmedabad (Niklas Fanelas, Marius Helten, Björn Martenson, Leonard Wertgen, 2015) views the city through a different lens, documenting spatial practices in Ahmedabad; Rogue Economies, vol. 1, Revelations and Revolutions (GSA Unit 14/ University of Johannesburg, 2017) explores the underbelly of economic transactions in Johannesburg; and Valparaíso Público (Marie Combette, Thomas Batzenschlager, Clémence Pybaro, 2013—17) depicts a city that has adapted organically to its hilly topography. Another approach is to understand architecture in relation to time. From this viewpoint, we can see that My Home/s: Staircases - 2 illustrates a temporal sequence of spaces, whereas W House expresses the overlap of different flows of time through the detailed expression of the incidental elements surrounding the building, and Typology: Review No. II, Review No. III conveys developments in architecture by juxtaposing contemporary and classical building types. Akin to an ethnographic fieldwork, these drawings form a record of the impact of change over time.

Drawing for Architecture

This section focuses on drawings for architecture, where we can observe three types of approach. The first kind focuses on the ways buildings are transformed through adaptation or reconstruction, and uses this as a device for describing architecture's wider relations to external social and economic factors such as rapid population growth, industrial decline, and so on. Made in Tokyo: 15th Year Update (Lys Villalba, 2015—17), iEl Tiempo Construye! (Fernando Garcia-Huidobro, Diego Torres, Nicolás Tugás, 2013), Glotzt Nicht so Romantisch!: On Extra-legal Space in Belgrade (Dubravka Sekulić, 2012), and Vernacular Toolbox: Ideas from Modern Builders in Rural China (Rural Urban Framework and Sony Devabhaktuni / The University of Hong Kong, 2017—18) all show how the changing states of architecture can serve as an index for the observation of urban life.

The second approach is to develop patterns of architecture and landscape like a language. Let's Make Kamiyama Landscape with Toy Blocks (Hajime Ishikawa Laboratory / Keio University SFC, 2017) documents the landscape of a farming village, indicating the different forms and meanings of contemporary and traditional architectures with different patterns of toy blocks; A Pattern Book for Oshika Peninsula (ArchiAid Oshika Peninsula Supporting Seminar, 2011—12) outlines a future vision of life in the fishing villages, compiling the elements of a new architecture in the form of a pattern book to facilitate their application. The third approach is to share knowledge of construction techniques by illustra-

ting them. *The Building of the Queensland House: A Carpenter's Handbook and Owneh's Manual* (Andrew L. Jenner with John Braben, 2013) offers a window onto the carpentry techniques of a hundred years ago, with a detailed account of the construction of a colonialstyle house in Brisbane, Australia. *Basics of Dry Stone Walling for Terraced Landscapes* (Junko Sanada, 2014—17) describes the essential techniques the author learned from a village elder in Tokushima Prefecture, while *SUDU: Manual* (Dirk E. Hebel, Melakeselam Moges, Zara Gray, with *Something Fantastic*, 2015) provides an introduction to sundried adobe brick architecture in Ethiopia. These handbooks are small and light, for convenience of use on the building site. Crucially, they include details on the handling and performance of the materials and the processes of construction. By contrast, *Livre Invisible: A Guidebook on Mon(s) Invisible* (Constructlab, 2015) documents a collaboration that had the aim of reclaiming a public green space for a summer. Here, the drawings provided a means for all the participants in the project—architects and local residents, visitors, students—to visualize and communicate their shared goals. These are drawings that indicate the relations between people and architecture from the viewpoint of the author, while suggesting a variety of forms that these relations can take.

Drawing among Architecture

A number of the drawings in this category illustrate objects, tools, and spaces that express how people's ways of life are shaped by different climates, topographies, cultures. *Revolusi dari Dapur* (Gede Kresna, 2016) captures the changing food culture and eating habits on the island of Bali through a focus on materials and kitchen implements; *Arqueologia Habitacional* (Juan Carlos Tello, 2009—) uses household goods to explore the cultural phenomenon of customizing a space to make it personal; *On Urbanism and Activism in Palestinian Refugee Camps: The Reconstruction of Nahr el Bared* (Ismael Sheikh Hassan / KU Leuven, 2015) draws on people's memories to piece together the life of a destroyed Palestinian camp; and *Refugee Republic* (Jan Rothuizen, Martijn van To', Dirk-Jan Visser, Aart Jan van der Linden, 2014) looks beyond the stereotypical images of despair associated with the refugee camp to show the inhabitants engaged in the same day-to-day activities as the rest of us—going to school, cooking dinner, spending time with family and friends.

Scenes of daily life are combined with architecture in other works such as *Reven-dications* (Oswald Adande, 2016), a diorama of the large port city of Cotonou, in Benin, made of empty packs of coffee and waste paper; and *Granby Four Streets* (ASSEMBLE with Marie Jacotey, 2013—), a drawing of streetscape in Liverpool. Both of these works incorporate people as an essential part of the landscape. Other drawings capture scenes of daily life from the perspective of the people involved. Many of these works describe public spaces animated by human activity. *A Little Bit of Beijing: 798* (Drawing Architecture Studio, 2013) is in the style of a graphic novel, with rooftops cut away to expose how people inhabit or use the buildings; *The Arsenal of Exclusion & Inclusion* (Interboro Partners, 2017) is about the weapons used to restrict or promote people's access to the city; *Usages: A Subjective and Factual Analysis of Uses of Public Space*, vol. 1, Shanghai, Paris, Bombay (David Trottin, Jean-Christophe Masson, Franck Tallon,

2011) charts the ways that the public spaces of Paris are appropriated over time. Flexible Signposts to Coded Territories (Florian Goldmann, 2008—12) shows the repetition and overlapping of graffiti tags on the streets of Athens, while Map of France (Yukio Miyashita, 2017) was assembled from several maps brought back from different travel destinations. These works seek to convey images of architecture in people's memories and minds.

Drawing around Architecture

The last category encompasses drawings that go beyond the building to survey situations in the wider landscape—natural and manmade. Some of these drawings deal with networks. Local Ecology Map of CASACO (tomito architecture, 2014—) describes life in a residential neighborhood of Yokohama, with a focus on the hilly topography and development over time; LIVING along the LINES—Fukushima Atlas (Akihito Aoi, NPO Fukushima Housing and Community Design Network, Team Fukushima Atlas, 2017—) tracks the movements and relocations of the population displaced by the meltdown at the nuclear plant; Design Construction Networks (Who Builds Your Architecture?, 2014) highlights the architect's ethical responsibilities towards the construction workers who realize their work; Building from Waste: The Ship Breaking Industry and a New Paradigm for the Urbanisation Of Mumbai (Joseph Myerscough with Sarah Mills / Leeds Beckett University, 2015) imagines dismantled ships being adapted and re-used to improve living and working conditions in Mumbai; Do You Hear the People Sing? (Crimson Architectural Historians with Hugo Corbett, 2016) interrogates public space as a space of protest. These works suggest that the relationship between architecture and human life is not defined by a continuous, physical space, but rather is mediated by diverse factors including history, movement, livelihood, songs, and more.

Other drawings focus on topography. One Hundred Views of Dogo (YAMAGUCHI Akira, 2016) is a »stranger's« guide to the town's cultural attractions that blends actual and fictitious viewpoints; Hong Kong Is Land (MAP Office, 2014) proposes to add eight new floating worlds to the existing territorial islands and peninsulas that make up the watery network of Hong Kong; Panorama Pretoria (Titus Matiyane, 2002) highlights the relations between topographies and cities by drawing a world map viewed from an airplane; Revisiting Wajiro Kon's »Nihon no Minka« (Rekiseikai [Team Asphalt], NAKATANI Seminar, 2012) goes back to the Japanese minkas surveyed by Wajiro Kon some 90 years ago and redraws them in a long section in relation to their surroundings. Coupe! (Éva Le Roi, 2008) cuts deep into the earth to show the interface between geological strata and our living environment.

This kind of method was also used in the workshop Sanriku Project 2013 (Urban Risk Lab / MIT, Hiraoka Lab / Miyagi University, MISTI Japan / MIT, Reischauer Institute / Harvard University). Returning to Sanriku some 70 years after Yaichiro Yamaguchi's study, Tsunami to Mura, the workshop participants drew scenes to describe people's lives and the process of recovery after the latest disaster. Our life can never be detached from the Earth.

Alongside these works, there are unique studies that investigate new possibilities for drawing based on the perceptual worlds of individual organisms—human and

non-human— as described in Jakob von Uexküll's theory of Umwelt (*Streifzüge durch die Umwelten von Tieren und Menschen: Ein Bilderbuch unsichtbarer Welten*, 1934). New territory is also being explored in drawings that document, at a large scale, themes as global mineral reserves, the aquatic environment, and the world below zero degrees Celsius.

Architectural Ethnography is an evolving field, and as it develops we expect it to yield more new types of drawings describing different worlds.

Learning from Architectural Ethnography

The exhibition brings together in a single space forty-two investigations that convey the profound changes that are reshaping the environments we live in, as viewed from the unique standpoints of their individual authors. By looking at these works now with our own eyes, we can gain a greater understanding of both architecture's relation to society and the role it can play in improving our daily lives. Architectural Ethnography, in reconnecting pieces of today's disconnected society, and critiquing from viewpoints both inside and outside of architecture, allows us to learn many things from the drawings of our time.

As the world confronts significant change, it is our hope that this exhibition will provide a platform for expanding the discourse around the relations between architecture and human life and actively inform the development of architectural and urban theories that will contribute to the common good, for all humankind.

1. The text was originally published in *Architectural Ethnography*, edited by Momoyo Kaijima, Laurent Stalder, Yu Iseki, TOTO Publishing, Japan, April 2018

Final Event: Introduction by Dominique Peck and Lisa Marie Zander

11.10.2018

Lisa Marie Zander: We welcome you at the HafenCity University Atrium for the final event of the guest professorship of Momoyo Kaijima from Atelier Bow-Wow.

Dominique Peck: Who are we? My name is Dominique Peck, I am a research assistant at the research and teaching program Urban Design. Before me you heard Lisa Marie Zander who also has been joining us for the organisation of the masterclass. We will start the programme with an observation: What you can see in the atrium today and during this entire week are some special events that do not happen on an everyday basis, but more on an annual basis: it's the introductory week for new students, we also see a lot of project presentations going on, groups are finishing their works and having their final exams. These special events are coming together with everyday practices in this atrium.

Lisa Marie Zander: Following this observation we'd like to introduce you to a text on Atrium building design: key aspects to improve their thermal performance on the Mediterranean climate of Santiago de Chile. ¹

Dominique Peck: Thank you Lisa for the presentation of this text. Now, we'll go through the documentation of the masterclass Atrium Behaviorology from August 20 to August 24 2018.

What we see here on the left side of the wall is Take 0, a task given to the students prior to the masterclass. We asked every participant to go to an atrium in their actual home town and document by drawing, text and other pieces of information how this atrium functions. What you can see here on the left are two buildings that are commercial buildings in the UK. We also have two office buildings in Hamburg, designed by Henning Larsen, the Spiegel Building. And then there is also two university buildings. On our right you can see a market hall in Zurich.

So, what we tried to do is basically before actually going to the Masterclass, give students a take to focus on what it means to be in an atrium or what it means to do research in an atrium.

At the beginning of the summer school/masterclass, Momoyo Kaijima asked all the students to present their work and then they developed a program for the summer school on site within the atrium.

On the lower part of the wall we can see a mapping or tracing of different audio signals in the atrium. This shows the atrium of the HafenCity University. Here you can see the bridges connecting the two building parts. The interesting thing of course is, that here is the entrance of the atrium where people are coming in and then inside you can basically track the places of where people would actually go

to on a daily basis. So, this is a very rudimentary piece of information that was first quickly put together.

You can easily see that all the big maps were drawn by hand, in coproduction, involving several students. People were sitting on the floor together, exchanging information on what to actually draw. You can see that drawing here is an analytical task, it is not just a projective task.

Here we have the next big map. What the students did here is that they overlayed a design proposal onto a map of the traces and different functions that were identified through the atrium. Most of this might actually be quite banal, but it was quite an interesting task for students to actually focus on these everyday practices and to make them the basic layer of their design proposals for what is supposed to happen in the future of the atrium.

Lisa Marie Zander: One of the design proposals involved to install plants in the atrium. Through them the atmosphere changed rapidly and people noticed them walking by. On the second day they were hanging around the atrium. The students then mapped what was happening with the plants, affecting the atmosphere and people.

At the same time, for the team it was suddenly easier to talk to the facility managers to negotiate the use of the atrium as we were now able to talk about the best fit for the plants. Everyone knows, from personal experience, that they need personal care. What the students noted was that this was in total contradiction to many other requirements of the atrium. E.g. the mechanised window cleaning or the automatic doors.

The students also observed that in contrast to the historical habit where fountains were placed as meeting points in atriums, today these spots are generally occupied by a coffee place or vending machines. So, for the final presentation they installed a breakfast and a coffee table.

The mappings finally lead to a general question. Is this a university - what is a university?

Dominique Peck: In the third part of the program we will discuss with a few guests what the new format Testing University and what it will be like. Meanwhile just a quick note for why this was actually a topic during the masterclass: When we started the masterclass on Monday, the 20th of August, the organising committee together with a few students had a tour with all the joining students through the building. And what we realised was that the HCU building is kind of too small, there is no sufficient work spaces for students. And this and other conditions at the university have led to demonstrations and discussions on the future of the university and a lot of students and academic staff claiming for more participation in the university. And so, students of the masterclass had this idea that if the atrium could be this open forum.

So how can the atrium become a space for discussions on the future of the university? This is where the idea of the Atrium Radio came out. Actually, making the atrium a space where people can actually talk, like a Speaker's Corner, in a park or another public area. And what we are doing today, with this live stream format is, trying out different formats to broadcast this idea.

Ok, so thanks for following so far. This concludes the first part of today's Atrium Radio live stream. We'll be back in a few minutes with a lecture by Momoyo

Kaijima.



1. An atrium is a great glassed volume on a building that allows the light to enter within it. Its border location between indoor and outdoor implies that the environmental conditions like solar radiation, ventilation and heat energy appear intensified, turning them into spaces with a great environmental potential. However, in Santiago, these spaces have been designed imitating the aesthetic of buildings suited for colder climates. This has resulted in the fact that atrium buildings are often known by their low comfort standards and excessive cooling demands. The aim of this article is to answer in which way some design considerations on atrium buildings can maximize their energy saving potential in the Mediterranean climate of Santiago Chile. This is carried out with software Tas, which allows us to simulate the effect on thermal demand over a theoretical atrium building when changing three glazing types, three ventilation regimes and three solar protections forms; resulting in 27 iterations that reveal the more environmentally efficient combinations. (from Palma Rojas, Diego, Atrium Building Design: Key Aspects to Improve Their Thermal Performance on the Mediterranean Climate of Santiago de Chile, 2014)

Closing Event: Lecture by Momoyo Kaijima

11.10.2018

We are happy to welcome Momoyo Kaijima here in the HCU Atrium. Momoyo Kaijima founded Atelier Bow-Wow, a Tokyo based firm, in 1992 with Yoshiharu Tsukamoto. Yoichi Tamai joined the studio as partner in 2015. The practice has realised houses, urban interventions and public spaces in Japan, Europe and the United States. Its publications include the *Pet Architecture Guide Book*, *Made in Tokyo*, *Graphic Anatomy 1 and 2*, *Behaviorology* and the *Window Scape Series*. All of them are books one should not just read but bring to work – full with methods, tools, theories and discourses to reorganise what's what in Architecture. Thank you for being here.

Hi, this is Momoyo Kaijima – nice to meet you. Today I would like to talk about Atrium Behaviorology. Why behaviorology? The very simple answer is: We live. We have a life, which is to be continued, we are breathing and performing activities. And why the atrium? The atrium has been the space for multiple aspects of life since Roman times.

Today, I think this particular typology was created here to achieve a specific goal for the HafenCity University. However, the summer school's question is: What happens here now? Behaviorology is always about life in different aspects, for example human behaviour – I behave, I breathe, I walk, I study or I sleep and so on. That is the first thing. The second thing is, we have light, wind, many climate issues, temperature, hot or cold, air blows – all these things are always present and these conditions compete and negotiate, like temperature, and also the sunlight coming from the east and west and so on. So - these kind of movements affect space. The third thing is architecture itself. As I mentioned before, the atrium, is a strong typology of space, translated from the roman period. So to understand what this means for us, we have to ask why and how we should or could continue to realise this typology today. This kind of typological aspect – the genealogy of space or the genealogy of architecture – offers a very important discourse or a platform for architecture and urban planning. These three things constitute a frame of study for Behaviorology and we used these three frames together with the students to observe behaviours in the atrium during the summer school.

Before my lecture Dominique and Lisa talked about how the students performed this kind of research and explained how we can record movements. Mostly, different behaviours occur time after time according to different conditions. Consequently we need a method to record how changes occur time after time. One method could be the drawing. Architecture students, architects, artists, urban planners or designers are capable of drawing their ideas. However, by drawing we can represent observations. That's why in our studies [with Architectural

Behaviorology] we are producing several drawings. Through making drawings, students can create feedback from the drawings themselves. The drawing tells to ourselves what we observe. We can draw by hand or by thought. Facing drawings, observations and thinking creates a feedback loop, which makes us more conscious about what is important for us, for oneself, the methods and the meanings of space. This kind of loop can be very prolific for a development of our thought.

In the focus of changing patterns of our lives, Behaviorology is related to ethnography. Each area or each specific space is used by a different member or a different citizen or a different group of people. We want to know about a common sense between these people or members. Insights from ethnographies or the application of an ethnographic method will help architects to understand how they can transpose this common behaviour into the design of space. If we want to contribute to a conceptional practice about »common space« we might look at hybrid common spaces and ask what the frame of the common is and what social group is behind these common spaces.

It is very important to think about this kind of relationship between the common and people or society, this kind of relational study, in terms of ethnography. We tried to test this methodology in this atrium.

At the end of the week we installed several kinds of places. During the workshop we found a lot of interesting aspects like sounds. For example this atrium echoes very strongly, because of the hard materials which surround it and several different levels of activities [feeding the sound of the atrium]. The echo announces disturbances or collaborations of different actors. Students transposed the observation of these behaviours into the radio format including the radio station. The delay you are hearing listening to my lecture is a very interesting effect. It is in the same space, yet not in the same time. For me, this is a very interesting affection. [Showing behaviours on a drawing] This space follows certain time lines. In this case, the people have a table and they eat breakfast on the table. They are very close to these people, but different activities happen. They share some moment. This is also very interesting. The atrium has a lot of light but we don't have any water supply. That is why students use a special machine to water the plants. Where is this special machine now? Leonie [HCU students assistant and related to AStA at HCU] stores it in the AStA offices. I like this machine. This machine is a very important instrument to connect the plants to the people.

Sometimes this atrium gives too much light on sunny days. Sometimes these Banana leaves give beautiful shadows for the people. This kind of relationship happens in the atrium.

Originally, the Atrium is a kind of meeting space, a space enabling exchange, in which different actors like plants, air, light, the smell of food and many more of these kinds of things create a more habitable situation and somehow increase the comfort of the space. One important thing is coffee. Students proposed coffee to go. Very, very simple, just put ground coffee in a coffee machine and, in result, this space suddenly plays a different role. I think it is very important to enable play with different roles in the same space. And coffee produces a very nice smell as

well.

We expected to enable this kind of diversity of space as much as possible and as long as possible. Unfortunately, after one week, many of the plants were taken out because of a cleaning procedure and also because of new programs scheduled. The atrium should be open to everything. That's why some of our instruments were taken out of the space. That's why we couldn't continue this experiment until today, unfortunately. But I think this is also an interesting element in the testing condition of our summer school.

This is the end of my lecture, so thank you very much.





Conversation with Christoph Heinemann, Momoyo Kaijima, Leonie Kümpers, Björge Köhler, Mona Mahall and Dominique Peck

11.10.2018

Leonie Kümpers: We are happy to welcome a few new guests. Björge Köhler, Christoph Heinemann and Mona Mahall are with us now. We would like to start with a question – I'll ask Christoph first: What was your first impression when you entered through the atrium?

Christoph Heinemann: When I arrived here, my first impression was: »empty«. It was basically empty and not in use. I thought it was because there were some vacations. I am here for a year now and most of the time it seems to be empty because it's not really appropriated. On the other hand, there is a nice idea behind it. I think it was conceived as a semi-public space. So, you notice that there is something missing and then you ask yourself, why is this the case? What's going on? It's a strange space to me.

Mona Mahall: My first impression was that it seems very new and polished. Then I started thinking about the typology of a university. It's because of this building ... I thought, this is not a university, this is an office building. But then I asked myself, if this is an office building, what is the typology of a university building? That is also what we are asking in our seminar [Testing University]. Can we identify and define and characterise a university as a building, as an architectural structure and where do we have to look for it in the history of architecture? So, it's also inspiring, this building, you know ... [laughs]

Momoyo Kaijima: This is the third time for me to come here. Always when I came it was summertime, and I thought that is why all the students are gone. It was emptier than normally. With a university it is always like this. When the semester starts, it's always busy, and when there is a vacation, it's very, very empty. I don't know if this canteen complains about the income of the lunch business, sometimes it must be very difficult to run the business.

Björge Köhler: I think it's exactly in between these two fields, being empty and being somehow appropriated. I am studying here for quite some years and I remember, when I came here the first time, this building was very new and everything was completely empty. There was nothing, no furniture, no posters, nothing in this atrium. But then, now, I think it did get appropriated, there are things happening here. Sometimes events, sometimes, like in this spring, the protest, the

summer school, and that also changed how I think about this atrium. It is a different space for me now because these appropriations also change the reception of the space.

Leonie Kümper: I quickly want to answer on that point because for me this also has become a political space now with the protests and actions that are taken in here. People think of it differently than they did before. What I also find interesting is what you said about the typologies of universities. When I first came here I didn't recognise the building. On my first day I wasn't quite sure where to go. There was no sign saying »HafenCity University« and it didn't look like a university. It is very similar to other buildings, it doesn't stand out as a university and I think that's what other university buildings actually do. What about you, Dominique?

Dominique Peck: My first time here was two or three months before the building actually opened. Alexa Färber, who until recently was a professor here, had early access. The professors could have a look at their future offices to say what kind of office furniture they'd need. And then she called a few students and asked if we wanted to come around. And we were like: »Yes, cool, let's go and have a look.« Before that we were situated in the northern part of Hamburg near the Fine Arts School in an old school building. It was a classical typology of school buildings with huge hallways that we often used as presentation rooms. There it was quite fun. The main difference was that in the old building we had classrooms. So as students you could be there, we sometimes slept there, we cooked food there, we had parties there, it was just a space that you could occupy. And then at the opening ceremony of this place they invited Ricky Burdett from London School of Economics and Political Science to say why it is so important to have a university in this new urban district. He would say something like this, »looking at students, you can never tell if they go to work, if they go to the disco, if they go home. They just bring life to these new spaces.« But then we figured out, that the new university had closing hours from seven to eight. So, what Ricky envisioned, was not happening here. That was very strange to me, this opening ceremony, this new place, and there were so many hopes in this university. But through different regulations it's hard to actually achieve. You can see students are doing this sometimes, like to party around in front of the building. But you always have to work with these regulations. That really changed my first visual impression.

Christoph Heinemann: Just to comment on what the students did during the summer school with this space: I think the most important is that you acted in the space. We've been talking about inhabitation, that it's very important for an urban space to be an inhabited space. That means it must be a space that can be appropriated, that can be used properly, where different forms of events can take place etc. To me during the summer school, where I was not involved but was seeing what was happening, what fascinated me was that you had breakfast on the terrace, which is a completely obvious space to have breakfast – the sun is shining ... it's completely obvious. And that's what I also meant here about the ambivalence in this space. In fact, I understand the architectural concept, it's meant as a public space and so it's meant also as a space where you meet, which should be chaotic, noisy, fed by all sides. In fact, when you look at the plants, it's

evident, but some things really obstruct this, rules, standards and regulations. Also, always only one of the doors is open. There are several things that just don't work because they are hindered by, I would say fears of the users which you will find in many new buildings, the fear to touch the new thing etc. What I want to say, what I really appreciate in this installation is two things: One is that it's really occupying in space, inhabiting the space and second that it's not finished. To me, it's super important that this is an unfinished work. This is a great result because it is an attempt to really activate things, which are in fact already there. But they really need to come to the surface.

Björge Köhler: I think this discussion will continue. The appropriation of the space is also raising the question about if this is still a public space or if we are starting to privatise it or if it's ok that one installation is using the space and others don't have the option anymore – which is a very important discussion. Because if this is just a public space and no one really identifies with it and no one thinks, »this is my space, I have to do something here.« If no one starts to inhabit it because it is too public, that's also a problem for a space.

Momoyo Kaijima: During this summer school we spent almost five days from morning to evening in here. We saw differences from time to time. You mentioned the sun coming to this side or this side. Or here it is very hot, the window on the roof is open. Also, always if someone was coming in, the wind also came in together and every paper flew around. It is a small climate happening.

Maybe this kind of effect, this kind of small detail of the behavior ... if we didn't spend a relatively long period of time in the space we couldn't have observed these aspects, like the echo. Today we hear many sounds within the atrium. It is really noisy. If we just walk through, we don't care about the echo. That means that our body or ourselves also, is part of the elements, part of the space, already integrated as nature ... as a member of the atrium. The membership issue is important because how can we prepare the role from a professional standpoint, but also simply as a human? For example, if you are a student or if you are teaching here, you need to be partly responsible for the condition of this space. If we start to believe like that, you feel for the space. »Ah, this is my space«, we need to think about how to clean and how to manage and so on. But if we don't touch the sense of responsibility or membership of the space we just don't care about what it is or what it should be. Nowadays everything is prepared or planned by someone in our environment. In one hand that is also very good. Because we don't need to take care for the space. But when we believe that this is our home, our house, we need to play some role in the space. That's why my habitation, or when I spend my time in the space it is also a chance to start to think about: Ah, this is my space. I am also part of the space. I am also a member of the space.

Dominique Peck: I have a question for Leonie and Björge, because you are both from ASTA [Allgemeiner Studierendenausschuss, Students' Union Executive Committee] or have done work in relation to it. Leonie worked with the organising committee of the summer school. We did order the plants around us before organising their care. A few weeks before the summer school green posters

appeared on the grey university walls calling for plants. We were ok with the idea of figuring out all things about care during the summer school. Leonie, can you report to us how things go now?

Leonie Kümpers: It actually turned out to be more work than I thought. [laughs] You talked about inhabiting space and I think when you take care of the plants it certainly feels a bit like home. I don't know what to make of this feeling. But there are a lot of people helping. We are actually a group of ten people now watering the plants, and it works out quite well. If some people are occupied with other issues, others will take care of the plants. Now the bananas are growing little baby bananas and we have to take them out. I have to learn that. So far I only watched a YouTube tutorial, so we'll see how that goes.

Dominique Peck: I'll use this metaphor of cultivation quite cheaply here, but... I guess it was like two or three months ago where we had this big demonstration here at the Holcim auditorium. You can actually open the wall of the auditorium to allow for more people to stand in the atrium and see the auditorium. I guess it was sometime around that time that you guys had the idea to have the HafenCity lectures transformed into the format of Testing University. This will start in a few weeks, at the beginning of the semester. Björge told me about some guests you have already invited or are going to invite. Can either Mona or Björge tell me a little bit more about this?

Mona Mahall: Yes. It is a multi-disciplinary seminar, a collective engagement. We are trying to »test the university«. We want to question not just the university as an architectural form or typology as I said before, but also as an organisation, as a hierarchy, as a form of institution that has to find or retrieve it's responsibility also as a public institution, that has to provide a public platform for discussions. At least to me that's the most important thing, that the university is not just an »edu-factory«, like a factory to educate people, but an important democratic institution in a society that needs these institutions more than ever. That is part of the seminar. How can we discuss the university beyond just education but also in a very broad sense as a social institution? Then combining this with reflections on the building itself, as a typology. Not just this building, but in general. What is a university? What does it look like? What is the program? What is its organisation? Can we somehow also identify characteristics and means ... I don't know exactly now, therefore we invite interdisciplinary guests. There are architects, but also sociologists, political theorists, artists... it is a very widely mixed group and we hope that especially, and that's the moment when I just pass the microphone to Björge, we hope that students can find their positions in this course.

Björge Köhler: It was also one of our main ideas to create an open format where everyone is able to contribute. We also didn't decide on the output yet, we did not really decide what we are going to do this semester, because this is something we want to develop together with the guests and together with the students. Of course, you mentioned the protests and I think the protests were related to very concrete things people criticise, like the opening hours, like some of the teacher's working conditions. But all this is connected to bigger questions. I believe that there are questions around this about the working conditions in

universities. Or in general how knowledge is produced in universities. Because all this contributes to the situation of how this university in particular is run or organised. Therefore it is a similar approach, how you worked in this atrium, where you had a look at the space to see how it is used and tried to see it in a different light or to use it or to re-appropriate it. I think we want to do something similar with the university in general. In the end we also want to develop ideas how universities could be different or how alternative universities could be organised. I believe that was one of the main driving factors in these protests. And I think it's something why people were so interested in things we criticised.

Momoyo Kaijima: Universities nowadays are a really big question. In the industrial society in the 20th century they brought a lot of names to the profession and structure to society. And that was very good. But on the other hand, it gave us more strict rules. What should architects do? What role does architecture play? But in fact, what is the most interesting thing is the question »how to create?« Creativity is an important part of universities. If we want to create something, we need skills, we need knowledge or methods.

On the other hand, we should find out how we can make creative things for the society. I believe all these things could evolve around the same platform.

Dominique Peck: If there are no more pending questions, I think this is it for today. What has been started by the masterclass, is now being handed over to the people organising Testing University. What I think remains interesting to me personally and maybe also for the other people organising the school is what was mentioned before about that we actually had breakfast in the place that was meant to have breakfast in. But it's kind of also not meant to have breakfast there ... So I think we did test this and in order to do that we were quite happy to use furniture and scaffoldings from previous projects that we managed to store with the help of different actors around the city. What I think we can offer to Testing University is the infrastructure we have. The furniture will stay here, some of it has moved to the students work spaces and is in use there and the plants will obviously stay here. We will definitely call for all of our students to join and attend the seminar.

Outro

24.08.2018

سلام ، شما به رادیو آتریوم
از دانشگاه هافن سیتی گوش
میکنید. این برنامه مختص
برنامه های آموزشی متنوع
و جذاب همراه با پخش موزیک
می باشد. امیدوارم لذت ببرید

Atrium Radio: So, that brings us to the end of our first ever atrium radio life session here in the HCU Atrium. Thank you for listening online and here in the atrium and thank you for everyone who took part. Thank you to our amazing cooks, who made the amazing breakfasts. We came up with this idea only a few days ago and we hope it illustrates a permanent student inspired voice in order to challenge the way we use our public spaces here at the university. Emphasis on public, these spaces are for us. So we should be nurturing how it develops and grows. If you are interested in getting involved, would like to have our further information please take one of the free hand outs documenting what we did during this week and outlining how you can get involved. Come and take one. We'd be glad to have a regular of broadcasting issue related or non-related to HCU for that matter. So that's it: The ball is rolling. Water those plants!



