



Making Futures...

Things to Make and Do

Tempted by fate
And I won't hesitate
The time is now
Let's make this moment last...
Give up yourself unto the moment
The time is now
Give up yourself unto the moment
Let's make this moment, last

Moloko, *The Time is Now*, from the album
Things to Make and Do (2000)

"I want to alter how we think and imagine
geological relations in non-extractive modes,
to think about encountering the coming
storm in ways that do not facilitate its per-
manent renewal."

Kathryn Yusoff, *A Billion Black Anthropo-
cenes*, University of Minnesota Press (2019)

Thinking beyond how to construct the future, we could begin by asking: What sustains the future as a construct in itself? A linear narrative of the future characterised by progress-driven, forward-facing expansion perpetuated by the West has brought us to our current "now": An exhausted Earth. A Damaged Planet. A Broken World. The Anthropocene. The Racial Capitalocene.

Against this backdrop, spatial practices have long been complicit in furthering the fast-paced growth and speculation driven production of space. The construction sector, in particular, evidences a gross imbalance between the energy and matter it consumes and its capacity to repurpose it. And, in keeping with the ethos of neoliberalism, the field of architecture has immortalised the individualist, solution oriented "architect-hero".

Why then convene a school for spatial practices to act now? And how to bring

it into being? If the Bauhaus as a school was able to develop a striking thesis on the position of architecture and the architect in the society of the early 20th century, Making Futures School asks: how does architecture – and the architect – act in the society of the early 21st century in an accountable way? These questions overlap with the double perspective of the School, which views architecture as a collective form and architecture as a resource, examined from the perspectives of education and (future) spatial practice.

Making Futures School invites us to explore forms of productive cooperation, exchange, solidarity and living. Acting as a non-disciplinary learning environment, the School proposes, designs, builds, negotiates, maintains, performs and celebrates an educational and convivial space in and around Haus der Statistik, Berlin. By situating the School within a live construction site, Making Futures imbues itself within the transformation of a building, which in turn provides the impetus for other transformative processes: of the self and as a collective body.

The School is constituted by more than just a predetermined curriculum; when designing it we thought about the different elements, qualities and attributes that it should be composed of. This has meant developing its style and intensity; rethinking its mission and agency; considering the nature of its own ecology and the resources of its context; and reflecting upon its manifestation to its representation. When a school is conceived in this way, delivering a lecture, preparing a

meal or building a bench all become acts of equal importance. The intention is to create a support structure – with 'others': wishing that this open form allows the unthinkable and the unprovable to emerge while at the same time provides a welcoming, nurturing and nourishing environment. How then to maintain small-scale intimacy while also being open for many to get involved?

This newspaper contains an outline of the School; it is not a fixed programme but rather a starting point for inventing together what it is and becomes: Making Futures School. Instead of dividing by themes we suggest to meet around issues – echoing those concerns outlined above and put forward by the various agents of spatial practice taking part in Making Futures.

We thank Werkstatt Haus der Statistik and ZkB, UdK Berlin, raumlabor, our funders and supporters at the Federal Ministry of the Interior, Building and Community, and everybody who has contributed to Making Futures School. And we thank you all for coming and joining this experiment. It has been a privilege to collaborate with so many people that have worked towards this truly collective endeavour: the creation of a site for transformation and a contagion of knowledge, of feelings, sensations, and desires for common, diverse and plural futures.

Markus Bader, Juan Chacón,
Anna Kokalanova, Christof Mayer,
Fiona Shipwright, Rosario Talevi

Artistic Directors: Markus Bader, Christof Mayer

Research Curator: Rosario Talevi

Implementation Researcher: Juan Chacón

Associate Researcher: Anna Kokalanova

Editor: Fiona Shipwright

Programme Assistants: Jeanne Astrup Chauvaux, Adolfo Del Valle Neira, Jöran Mandik, Ronja Schratzenstaller, Franz Siebler,

Merve Simsek, Sophia Sundqvist

Administration: Sabine Hanel, Melanie Janke

Building Artists: Eduardo Conceição, Anna Herbert, Felix Huet, Stefan Klopfer, Lorenz Kuschnig, Ignacio Morejón Ferrer, Malin Mohr,

Louise Nguyen, Zachi Razel, Yannik Rohloff, Masayoshi Waku

The Art of Cooking: tddblogger.com, Thorsten Wiechmann

Hospitality Liaison: Kathleen Knitter

Photography: Lena Giovanazzi, Gary Hurst, Nils Könnig

Video Documentation: PLANE-SITE

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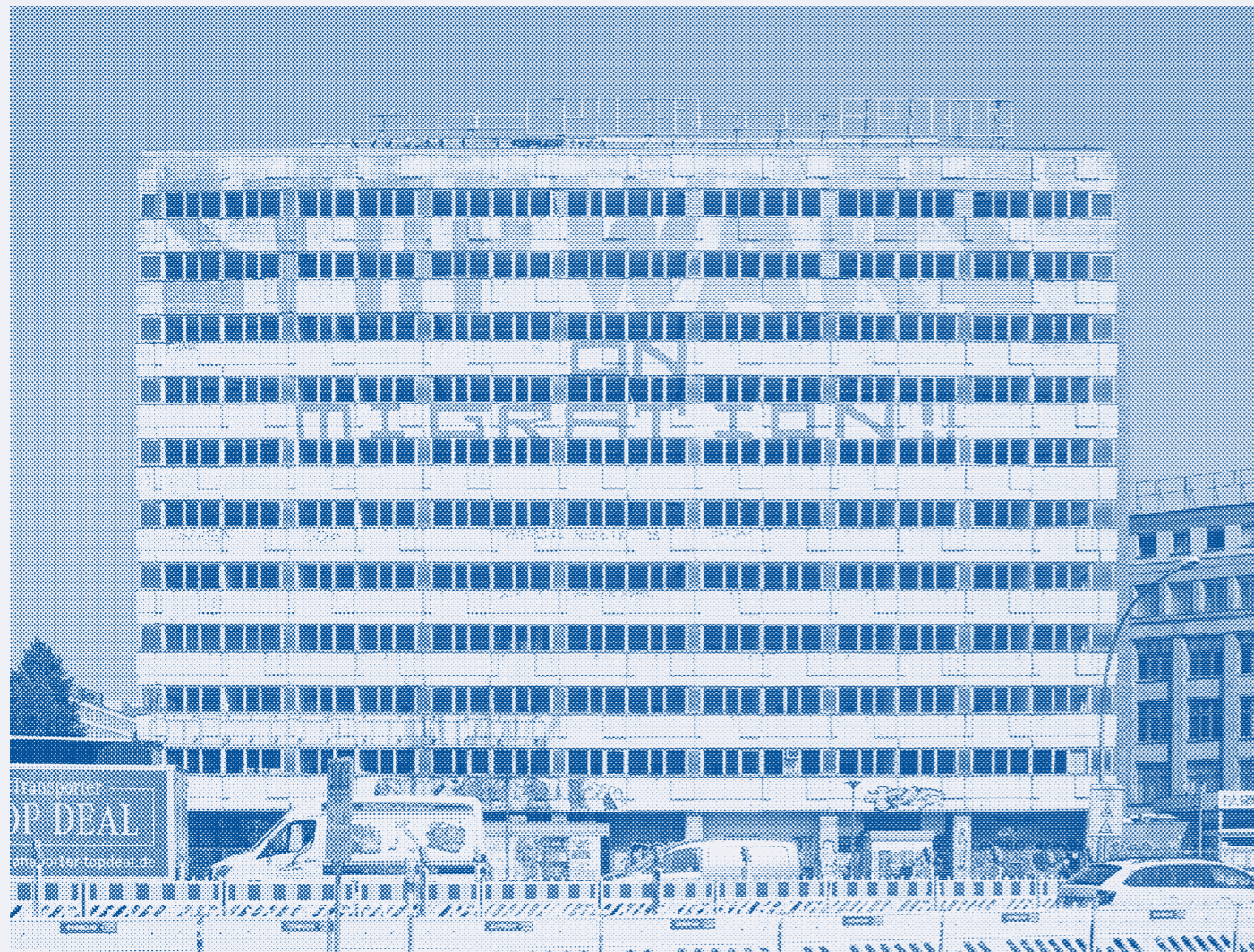
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Haus der Statistik: a brief history of the site's collectively pioneered future



Making Futures situates its School in Haus der Statistik, located near one of Berlin's busiest public squares, Alexanderplatz. Built between 1968-1970 as the headquarters of the State Central Administration for Statistics of the GDR, post-reunification the building housed an archive where those targeted by the Stasi could check the files held on them. Empty since 2008, today Haus der Statistik finds itself sandwiched in between shopping locations, hotels, quiet residential areas and surrounded by the city's biggest traffic interchange. But the building is also the subject of a unique process of transmutation, in which civic and state actors are collaborating at eye-level to collectively invent its future.

Making Futures School engages in this process at a crucial moment: coinciding with the beginning of pioneer and experimental uses at the site. This process can be understood as inventing and testing the protocols of future use, while also addressing questions of diversity, governance, forms of acting and modes of economy.

In 2015, the Initiative Haus der Statistik, a group of committed artists, architects and politicians, prevented the sale of the building to investors and its planned demolition. The impulse of the Initiative Haus der Statistik was taken up by the Berlin-Mitte District Assembly and later in the coalition agreement of the red-red-green government of Berlin. The building was acquired by the State of Berlin from the Institute for Federal Real Estate at the end of 2017, paving the way for the development of the site in the public interest. The existing building and the approx. 65,000 m² of new construction will provide space for cultural, educational and social initiatives, affordable housing, and a new town hall for central and administrative uses.

In order to achieve this goal, an innovative and effective constellation of actors was formed. The five cooperation partners (the "Koop5") – the Senate Department for Urban Development and Housing, the Berlin-Mitte District Office, the state-owned companies WBM Wohnungsbaugesellschaft Berlin-Mitte and BIM Berliner Immobilienmanagement, as well as ZUsammenKUNFT Berlin eG – have been working cooperatively and in joint responsibility on the development of Haus der Statistik since January 2018. The Networking Council

is a regular public meeting about the building, organised by the Initiative Haus der Statistik since the beginning of 2016, which brings together different voices and users to develop



ideas for the future. This year marks the beginning of the first pioneer uses, of which Making Futures School is one of several.

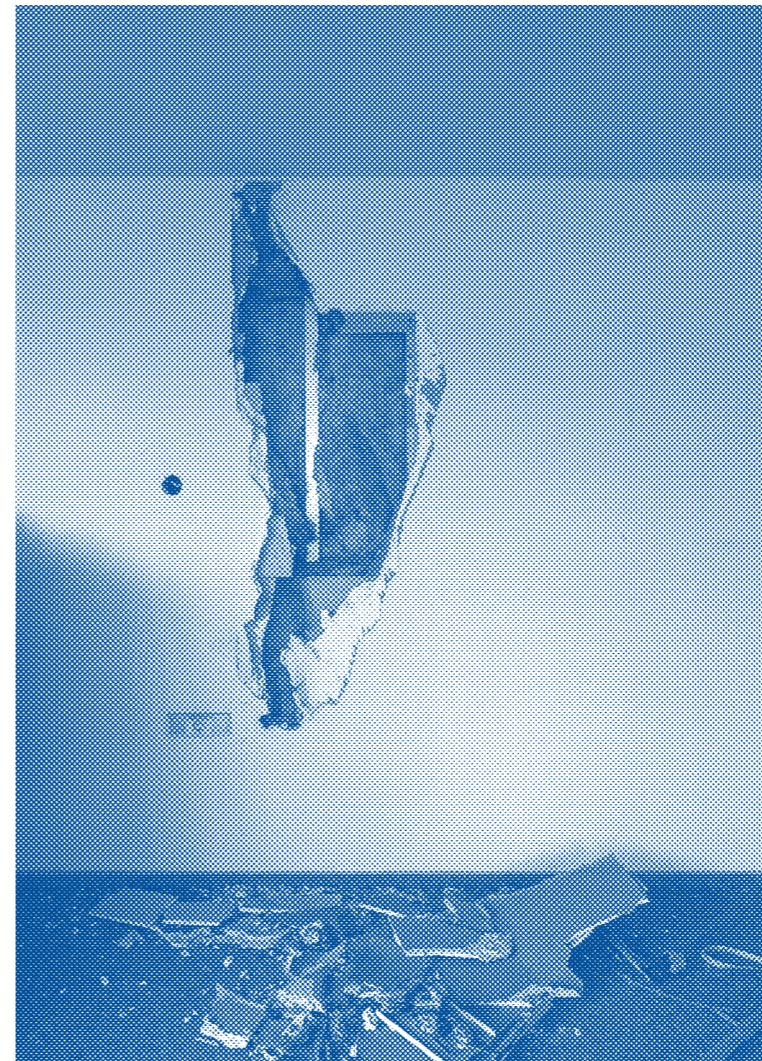
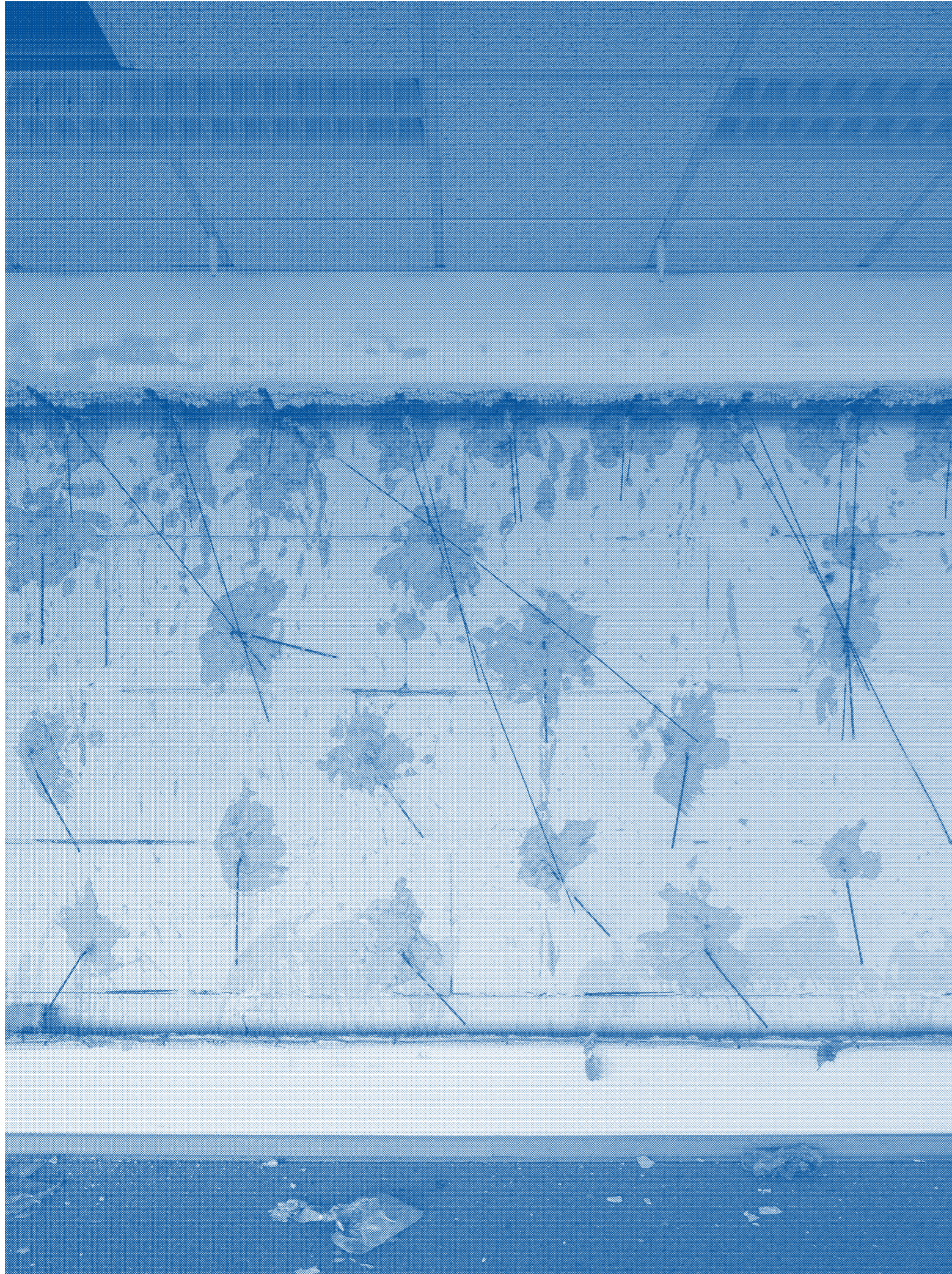
This process has clear relevance upon the development of Haus der Statistik's local context and indeed the wider city of Berlin, which is currently witnessing rapid change following intense speculation and development while also in the grip of a housing crisis. But with urbanism increasingly finding itself at the intersection of political, ecological and social complexity, the topics the School will consider and the strategies it will cultivate in response mean that Making Futures School resonates far beyond the German capital and the contemporary era.

The Floating University Berlin:

2018 saw the opening of Making Futures School satellite site, the Floating University Berlin: an "offshore campus for cities in transformation" situated in a vast yet relatively hidden piece of the city's infrastructure, a rainwater collection basin serving the nearby former Tempelhof Airport.

Described variously as "part-pirate ship, part-Princeton" and "a dump that is also an inner-city oasis", over the course of its first summer in existence, the Floating University hosted visiting participants from more than twenty international universities along with a diverse range of artists and architects from across the world, experimenting with different educational formats while also questioning prevailing modes of urban practice. The site itself is an essential infrastructure of the city built during the 19th century, which is still in use today. During heavy rainfall, water from the former airfield – today, thanks to civic action, a 300-hectare urban park, Tempelhofer Feld – accumulates in the basin, before it is slowly induced into the Landwehrkanal. When the basin is full, the Floating University's temporary structures – which in 2018 comprised a range of different learning spaces, an auditorium, kitchen and a laboratory tower with a performative water filtration system – appear to "float". Undergoing a transition year in 2019, as part of its ongoing explorations, the Floating University is searching for ways to use spaces such as the water basin to establish open space laboratories that question and put forth different readings of both local and global challenges.





Conceptual Furnishings: new infrastructures for Haus der Statistik

Zuloark is a distributed architecture and urbanism open office currently based in Barcelona, Berlin, Bologna, Madrid and Mexico City. During a two-week workshop, in the lead up to the Making Futures School, students of Berlin's Universität der Künste and Zuloark developed and built some of the Making Futures School infrastructures in Haus der Statistik. Following the conclusion of the workshop, Zuloark reflect upon this process of transformation at different scales, and how to situate this work within the "making of futures".

Making new futures begins with learning new ways of how to tackle urban issues together, whether one is an expert or an amateur. That is why at Zuloark we regard our professional association as a nomadic space for collective learning, which we sometimes open up to involve as many players as possible. It was a pleasure to conduct this workshop at Haus der Statistik with students from the studio 401 at UdK.

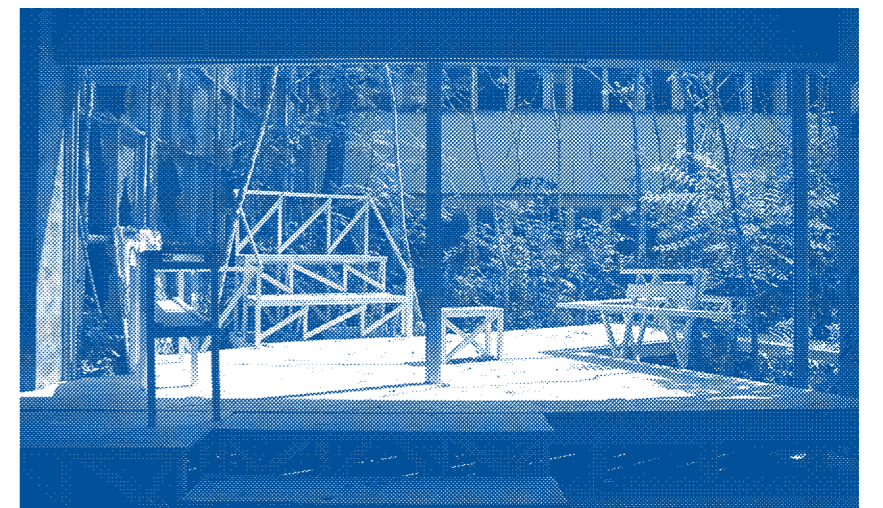
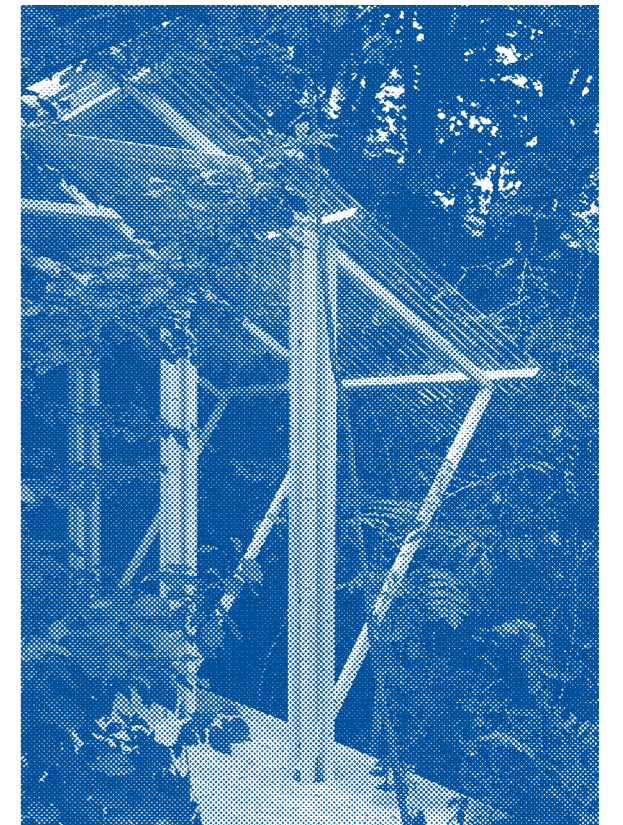
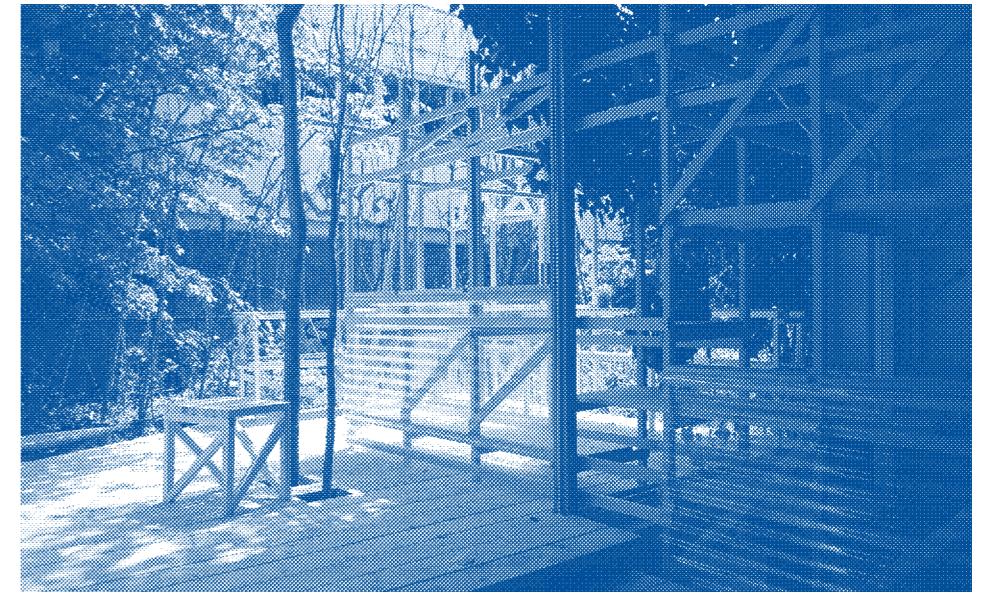
Haus der Statistik is the perfect setting to bring into play our approach to the construction of urban experiences. It is ironic that such a gigantic real estate resource has become a place through which to explore the political imagination of the city through the construction of small pieces of experimental furniture. Such an approach to the major problems facing our cities today – speculation, tourism, pollution – could be seen as naive or uncommitted. But nothing could be further from the facts. A new paradigm has to be built through resistance to the urbanism dictated by the real estate industry (*Immobilienmarkt*) in favour of one conceived and built as a "mobiliarist urbanism" (*mobiliar*). An urbanism made with furniture is a mobile and ever-changing experimental urbanism, that allows itself states of latency, periods of confusion and which can be launched while still in beta mode. It is a genre of urbanism that resembles a space of learning and that creates new conditions for life through modes of physical intervention, allowing both material and conceptual speculation as other possible guidelines for the city.

During the workshop, Zuloark and the students investigated together what is meant by "pioneer uses" for HdS: its infrastructures, its conceptual furniture, its methodologies of conviviality, and the material conditions of hospitality being pioneered ourselves. To do this, we first focused on the things and spaces

we as a group would require and created our own infrastructures. The kitchen, the resting space and the tables for meeting and working together served as prototypes for learning how to cut wood, how to use machines and how to communicate and find the logics behind the material. After this, each small piece of furniture grew to meet the needs of the various groups that will be passing through the Making Futures School and HdS. The former canteen is now a bar with a terrace in the leafy garden. The rest area has been diffused into a pavilion providing greater privacy. A gathering space have been created to host assemblies, concerts or conferences in different formats over the course of the summer.

But above all, beyond the creation of these spaces and objects, the students exceeded expectations by challenging schedules with self-organised activities, doing yoga in the mornings and offering delicious meals at lunchtime; they organised a fanzine and a final "party presentation". In the end the work done goes beyond just the confines of our allocated space in the HdS, it is a part of the city. The main aim of the studio is to enable students to show others what they have learnt and to do so by showing how they have done it. By conquering the garden they have acquired the necessary skills to change the city.

The new infrastructures added to a building, which was once dedicated to the gathering of planning statistics, reflects its present-day transformation into a paragon of urbanism which shifts away from the blind confidence in planning to an open model that has faith in its own citizenry. It is a way of dismantling the role of architects and urban planners as experts and diluting their authorship – sharing the responsibility of making futures with others.



Working Groups, Tandems and Roles

The 17 days of Making Futures School follows a series of phases: Encounter, Emergence, Production and Exchange. After the initial Encounter and during the Emergence phase, participants will organise into working groups, following the thematic tracks of Collectivity, Resource, Education and Practice – and hopefully some beyond. These groups are led by invited tandems, Artists-in-Residence and Chroniclers that have worked on diverse proposals to be developed through the Production and the public Exchange phases. On the following pages, the working group proposals and their associated tandems are introduced. Following this, the Artists-in-Residence, the Chroniclers and many others guests who will be engaging with the School are introduced via dedicated spreads and standalone contributions.

Working Group 1 Collectivity

What kind of future habitats does a building renovation site, such as Haus der Statistik, invite us to imagine and prototype? Comunal-Taller de Arquitectura and Ignacio Farías invite you to collaboratively develop socio-spatial strategies to open up alternative horizons of possibilities for local transformation through the use of participatory and speculative cartographies. Following a relational approach, they will explore the material ecologies, political economies, social practices and cultural representations of the place, creating resources to guarantee the sustainability of the future spaces of the School.

How to invoke which collectives recast urban design and development practices? Which entities (human, animal, spiritual, fictional), whose practices and how many worlds participate of the territories that collectives build, dwell and think?

Habitats are produced through the complex articulation of past and present socio-spatial practices in constant interrelation and transformation. Making visible the multiple ways in which habitats are produced and worlds are made is fundamental for democratising architecture and evolving processes where all members of a collective can participate in the articulation of needs and matters of concern for the future development of their environment. Based on this premise, we propose a series of participatory and speculative (counter)mapping exercises aimed at making visible alternative horizons of possibilities for the future of Haus der Statistik.

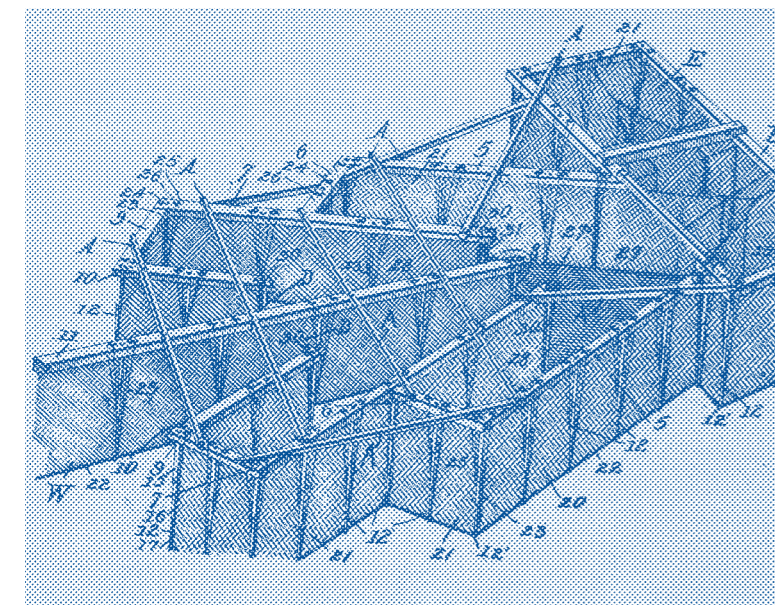
The idea that "the map is not the territory" is not just a warning about not jumping too quickly to conclusions about the "real", but also an invitation to speculate about systemic synergies, socio-spatial practices and radical incommensurabilities among material, cultural, ecological, economic and political aspects of the place. To this aim, we will also attempt to reimagine what a map could be. Spatial dynamics will thus be explored using different information, visual resources and languages such as drawings, collages, stories, chronicles, icons and photographic records, among others. Each member of the group will become a "mapper" concerned with specific figures, issues and relations, invested in inventing maps capable of triggering new questions about the collectivities constituted in and by Haus der Statistik.

Finally, because we do not conceive architecture as a work of authorship or as a static, artistic and unmodifiable object, but as a living, open and evolving process, the workshop will aim to render the resulting socio-spatial maps and strategies for collaborative action into free and open resources. This involves ensuring not just their public dissemination and free circulation of the resulting maps and strategies, but also their future modification by openly documenting the participatory action research processes that led to them. It is less the maps as information sources that we would like to focus on in this workshop and rather more the mapping practice itself, understood as a critical and speculative mode of engagement with complex worlds of cohabitation.



Working Group 2 Resource

How can architecture be understood as a dynamic resource calling for ongoing engagement, recuperation and maintenance? Bellastock (Simon Jacquemin + Arthur Nourissier) with Jon Goodbun encourage you to conceive, build and occupy playful temporary spaces, installations and devices that engage with the future pioneering uses of Haus der Statistik and its surroundings.



Tracking Futures:

How do we get on the trail of clues required to understand the minds and bodies of future users of all kinds? What do we need to investigate? Who do we need to interview? What programmes should we test? What specifications need to be defined? What environments and spaces to foreshadow? How can we summon and encounter potential future occupants? How can we uncover the traces of our potential futures?

To approach these challenges we want to set up a dialogue in the form of a roleplay, where everyone can, in turn, change their point of view on space, material, micro-climates, ecosystems, information, resources and know-how. By setting up this dialogue we wish to build a narrative-fiction that opens up new ways of looking at our environment, and brings people and other environmental beings together in common shared scenarios.

Precycling:

From these scenarios and collected insights, and a first stock of new materials, we will explore constructive systems and imagine architectural solutions that allow the precycling of materials for future uses or other structural components.

"The Precycling loads a material, which is intended only for a purpose, with other uses. The uses are networked and create material cycles in which the creation and decay of the built are just as important as the product itself. The building is now considered as an event in a chain of other events. Precycling allows architecture to change. Contrary to rigid, firmly concreted buildings, which manifest the image of a certain zeitgeist, the Precycling liquifies the architecture. It becomes fluid, changeable and adaptable to a constantly changing society and environment around us.**

Trapping Resources:

We wish to solicit the collective and multiperspectival intelligences of the group to reflect upon the capture of knowledge and material resources that can enrich the projects to be built. In order to shift the cycles of matter, energy and information and their multiple actors and relations, we wish to play with and learn from the concept of the trap, understood here as an empathetic device which perceives the world from the point of view of the potentially trapped.**

In cities, we have inherited a very fixed representation of matter as a "stock", which comprises of its buildings and amenities. Yet we could instead perceive matter-in-relation and matter-in-motion in all of the (de)constructive actions and behaviours that make our cities living entities. It is a special exercise to change the way you look at material resources, which are mostly perceptible when put into motion (construction, goods transport and waste). It requires an understanding of the affordances, behaviours, gestures and motions of material systems and their implicated stakeholders and environmental beings.

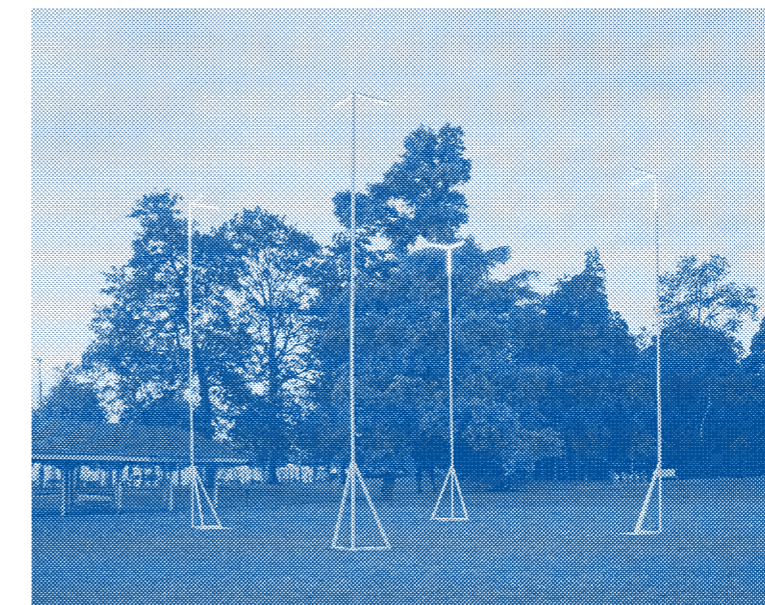
Ultimately, our ambition is to organise a collective and open construction site, a source of animation and fun for the entire Making Future School, a place of exchange and excitement, radical inclusivity and being-in-common.

* On behalf of our beloved Umschichten friends: <http://umschichten.de/pre-cycling/>

** Thanks to Ignacio Farias for this reference. See p.46 for his article, "Parts and Traps for Making Futures: city making as a practice of entrapment"

Working Group 3 Education

How can educational curricula be reworked to better reflect the social potential of the spatial practices? Dubravka Sekulić, Elise Hunchuck and Jonathan Solomon with Valentina Karga will address these pedagogical concerns, while also considering how alternative ways of doing can be developed from the perspective of greater equity, increased access, and responsibility for achieving environmental justice.



New Schools for Space

Come join us and together we will build a new school. Sidestepping existing hierarchies and refusing exclusionary discourses, we will build our school through a cultivation of care and conviviality, with equal importance ascribed to knowledge and non-knowledge as we move between inside-ness and outside-ness. The new school for space creates conditions under which both existing relations can be recognised and new relations can emerge.

Our school will explore the production of spatial knowledge and the conditions under which it is produced through three principle areas of critique, each traditionally considered peripheral to the architectural discipline: property, landscapes and interiors. Rather than approach these topics through any set scale or fixed disciplinary categories, we will consider them through the methods for seeing, understanding and impacting space that each employs. If, as Leslie Kanes Weisman states in her *Women's Environmental Rights: A Manifesto*, "[s]pace [should be understood] as power," then "the appropriation and use of space are political acts. The kinds of spaces we have, don't have, or are denied access to can empower or render us powerless. Spaces can enhance or restrict, nurture or impoverish." Though we see and understand property, landscapes and interiors as historical categories with the capacity to epistemic violence, we will make them our starting points as they are the main structuring mechanisms of our human and more-than-human worlds.

Working together we will generate a series of *props* as described by Fred Moten and Stefano Harney in *The Undercommons*: "In the end, it's the new way of being together and thinking together that is important, and not the tool, not the prop. Or, the prop is important only insofar as it allows you to enter; but once you're there, it's the relation and the activity that's really what you want to emphasise." As facilitators, we will bring a working set of core principles to begin this process that will develop in conversation and through testing in group discussions, site walks, and mapping both space and curricula. Some of the props we produce will be familiar (course descriptions, syllabi, resource lists, assignments) and some will not (X, Y, Z).

Our props will enable us - and others - to engage with spaces in the city of Berlin - and later, elsewhere. In creating props together, we will consider, contort and develop active, responsive and responsible approaches to study in space. Through our props we will gain new insights into spaces of privatization, infrastructure, and processes of preservation and reconstruction, and imagine alternatives from the perspective of greater equity, increased access and responsibility for achieving climate justice.

Parallel to our work, a group of international designers and scholars have been invited to contribute content that they consider urgent to the conceptualization of a new school. At the conclusion of the workshop we will - alongside the contributed content - exhibit the methods, processes and various outcomes of our new school, all formed around the idea of living together and acknowledging differences whose coming together does not require the loss of specificity. We believe, like Édouard Glissant, that "in relation elements don't blend just like that, don't lose themselves just like that. *Each element can keep, not just its autonomy but also its essential quality, even as it accustoms itself to the essential qualities and differences of others.*"

Working Group 4 Practice

What possibilities emerge when we understand architecture as being not just about the production of objects, but as a form of agency itself? Adopting this approach, Janin Walter and Alex Gross together with Stavros Stavrides draw upon and will embed themselves within the surrounding context of Making Futures School to kick start a series of co-produced actions that place as much emphasis on dialogue as they do on practice.

Base Station Alexanderplatz

In front of the Haus der Statistik lies one of Berlin's most emblematic urban sites: Alexanderplatz. As a tourist hotspot, large traffic junction and major shopping centre, it attracts a great number of short term visitors. Making use of a shipping container that acts as a "base station", our proposal for Making Futures School will generate and realise immersive actions, initiate dialogues and create a point of social interaction on Alexanderplatz.

Understanding knowledge as a resource is the starting point for our proposal, with a focus on process rather than product. The aim is to use and generate knowledge about the city – gathering, producing and testing ideas for future living as a collective. What kind of functions do we see in future city centres? What kinds of shared "forms of life" do we want in the future? What kind of spaces do we need for them? What kinds of collective forms generate spaces we want to live in? Who is designing those spaces? How do we want to move through them?

We intend to test forms of generating dialogues through collective immersive actions that can be critically considered. Three different approaches will be tested and discussed within the group to clarify terms, concepts and examine usability. Each "take" will be introduced with a short theoretical input and examples from the field of social art and integrated urban design.

Take 1: Activating the Container – The container is visually transformed into a point of interest via a haptic process. The slow transformation of the base station is in itself an immersive action for triggering communication and encourage participation.

Take 2: Wall of Knowledge – This take poses questions about the digital revolution and its impact on designing the world, particularly modes of communication. An object made from a material with a high level of plasticity will be created, one that can morph and store visual forms of urban narratives. The haptic traces of this creation process will be transformed into digital data.

Take 3: Building the digital – The third take will encompass building and production following YouTube tutorials that have been selected through discussions between the group and visitors to the base station during the first days of the workshop. Problems and failures encountered during the production could themselves generate new knowledge.



Valentina Karga **In Bed With 'Others': unlearning ontologies of exclusion**



Artist Valentina Karga joins Making Futures School as part of the Education Track. Her work *In Bed with 'Others'* is an installation consisting of drawings and prints of prehistoric figures made with natural dyes and earth pigments on cotton pillows and bedsheets. People are invited to cuddle and spend intimate time with these "others", reflecting on who they are, and, as the artist explains here, urged to unlearn the separative ontology we typically operate under.

In Bed with 'Others' proposes a speculative reading of archaeology in regard to theories of matrilineality in prehistoric societies. Lithuanian archaeologist Marija Gimbutas concluded that Old European prehistoric societies were woman-centred, organised under the common belief in the Great Goddess (or the Earth Mother – Gaia). Gimbutas based her theory on numerous female figurines found during excavations she led in the 1950s that she then compared against mythology and folklore. In 1972, chemist James Lovelock formulated the Gaia Hypothesis, where Gaia is the planetary life system, putting in perspective those prehistoric beliefs about death and regeneration in relation to early questions about modern

environmental pollution, which started formulating in the 70s. Recently, Bruno Latour published the book *Facing Gaia*, placing the whole discourse in the current light of climate change.

According to feminist theorist Rosie Braidotti, the challenge in the anthropocene, the historical moment when the human has become a geological force capable of affecting all life on this planet, is the de-centring of not only the "Man", but the "Anthropos" in general, the former measure of all things. The point is a new kind of understanding where we replace the binary opposition of man vs woman, or culture/technology vs nature, and, in general, we and "the other", and stress

instead a non-dualistic understanding of the self-organising (or auto-poietic) force of living matter. This causes me to think that those prehistoric figures Gimbutas found not only represent a strong female voice in a patriarchal society but also a celebration of "otherness" in general, an inclusion of all kinds of "others". Exclusion and alienation lie at the core of all human suffering. Being entangled in such a separative ontology, we tend to exclude from normative society not only people who are different, but also parts of us that don't fit the image of the ideal person we have built for ourselves.

Concrete social realities have their spaces. They unfold in and through space. It is by interacting with spatial attributes and characteristics that the experience of individuals and groups unfolds. If every society reproduces itself by reproducing the habits and structural relations of its members, then the regulating of shared experiences is among the most powerful means to pursue this goal. Spatial arrangements, however, are more than containers of social life and shared experiences. Spatial arrangements interact with social experiences both by giving them concrete context and by supporting representations of those experiences, which actually make them sharable.

[...]

The Potentialities of Space Commoning

Architect and professor Dr. Stavros Stavrides will be sharing his research on forms of emancipating spatial practices and urban commoning at Making Futures School. In these extracts taken from one of his recent texts, he addresses our capacity to act and think through space.

If emancipation has to do with the envisioning and testing of specific forms of social organisation, possible spaces (understood as imagined arrangements or as specific possible sites) may become the means of both envisioning and testing those forms. Space, concrete and relational, abstract and specific, is truly connected to a crucial human capacity: to understand experience and imagine the world through arrangements of objects and subjects. Through space and spatial attributes (for instance, distance) humans make their experiences meaningful but they also long to reach beyond what they face as reality.

[...]

Spaces, concrete lived spaces, are works (the result of labour), but also the means to shape possible future worlds. If we connect this perspective with Lefebvre's idea that the city is the collective "oeuvre" of its habitants, then the potentialization of space is always the result of commoning, of sharing aspirations but also of working together, of working in common. Lived spaces are shaped through human interactions that develop shared worlds. To potentialize those shared worlds, which means to challenge their meaning and their power to present the distribution of the sensible as an indisputable order of life, people have to activate the potentialities of commoning. And this essentially amounts to the liberation of commoning from capitalist command.

[...]

TEXT CREDIT: These extracts are taken from a longer text of the same title, which is included in the author's recent book, *Common Spaces of Urban Emancipation*, published by Manchester University Press (2019). We are grateful for the author's permission to share them here.

Dubravka Sekulić

On Knowledge and “Stealing”

Dubravka Sekulić writes about the production of space and is an amateur-librarian at Public Library/Memory of the World, where she maintains feminist and space/race collections. During Making Futures School, she will be a part of the Education Track. Here we share the last paragraph of an opinion piece Dubravka wrote, originally published in *The Funambulist*, contextualising the politics of knowledge distribution, strategies of digitization from below and reflecting on her own personal involvement in such practice.

“A confession, and an anecdote – since 2015, I have tried to digitize a book a week and every year, I manage to digitize around 20 books, so one can say I am not particularly good at meeting my goals. The books I do digitize are related to feminism, space, race, urban riots, and struggle, and I choose them for their (un)availability and urgency. Most of them are published in the 1970s and 1980s, though some were published in the 1960s and 1990s. Some I bought as former library books, digitized on a DIY book scanner, and uploaded to the usual digital repositories. It takes two to four hours to make a neat and searchable PDF scan of a book. As a PDF, knowledge production usually under the radar or long out of print becomes more accessible. One of the first books I digitized was Robert Goodman’s *After the Planners*, a critique of urban planning and the limits of alternate initiatives in cities written in the late 1960s. A few years after I scanned it, online photos from a conference drew my attention – the important, white male professor was showing the front page of *After the Planners* on his slide. I realised fast the image had a light signature of the scanner I had used. While I do not know if this act of digitization made a dent or was co-opted, seeing the image was a small proof that digitization can bring books back into circulation and access to them might make a difference – or that access to knowledge can be a weapon.”

TEXT CREDIT: This text was originally published in *The Funambulist* – Issue 17, May-June 2018 “Weaponized Infrastructure”. A pdf version of it can be downloaded from https://www.making-futures.com/wp-content/uploads/2019/05/Dubravka_Sekulic-On_Knowledge_and_Stealing.pdf

JONATHAN SOLOMON

CULTURE OF CRITIQUE

+++++

In this short text on the review-oriented “culture” that characterises architecture and its schools, architect, professor and curator Jonathan Solomon, who joins Making Futures School as part of the Education Track, argues for a new language and culture of critique, one that emphasises the voices of students over those of critics.

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What is culture? Where is it cultured?

As a “culture” – a nourishing medium for ideas – architecture school can be among the most progressive of environments: a well-cultivated microbiome that incubates the future of our discipline. However, as a “culture” – a shared set of values and behavioral norms – architecture and its schools remain among the most regressive: founded on deep-seated power structures that encourage inequity and discourage access to the profession.

When we say the culture must change, we mean we must change the culture that cultures the culture. In the case of architecture and its schools, we mean the culture of the critique.

“Many have been saying, ‘the culture must change,’ but what does that actually mean?”
– S. Surface, “How the ‘Shitty Architecture Men’ List Can Address Abuse in Architecture,”
The Architect’s Newspaper, March 30, 2018

The very construct of the “jury” suggests a process that is adversarial and punitive. To reinvent this, we can start by renaming it. We can stop referring to the people who participate in the final review of design work as a jury and stop referring to the process as a “review” altogether. We need other words to better describe and foster a horizontal exchange between students and faculty.

By isolating students, we teach them not to rely on their peers. We must encourage students to join critique panels and to comment on their peers’ work. This will not only build trust in the process, but might also help students receive and respond to critique positively. Because student cohorts are often more diverse than faculty, student participation helps diversify the voices in critique. It also helps hold faculty and guest critics accountable to students.

Critique as performance is a theatre of cruelty. But there is more than one format possible. We could instead have students sit and share their work across a table with one or two guests at a time (which is also good practice for job interviews). We, as teachers, could present and defend students’ work, or students could present other students’ work. We could try a “cold read” in which the student doesn’t speak about their work until the critics have looked it over and made comments.

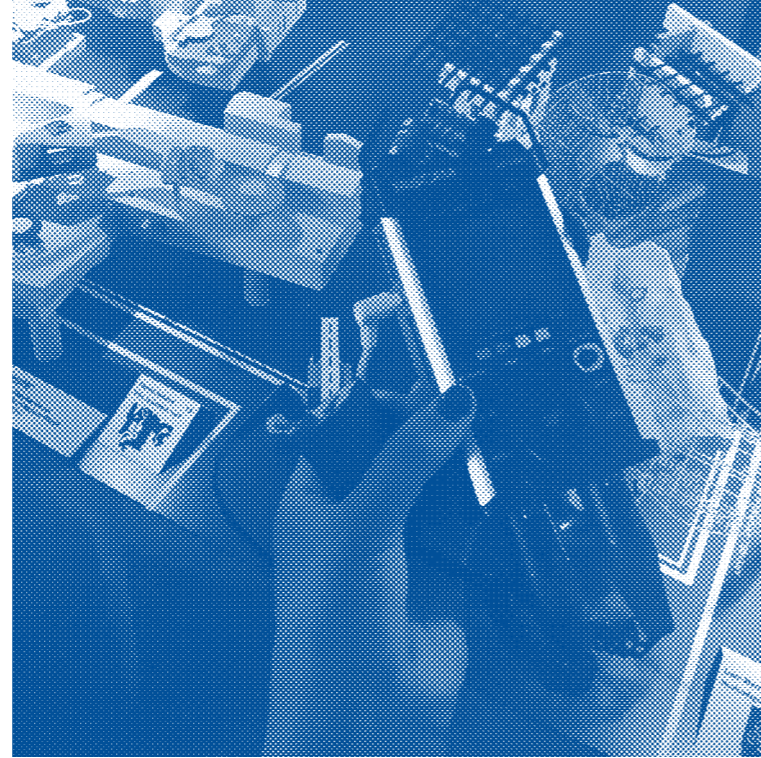
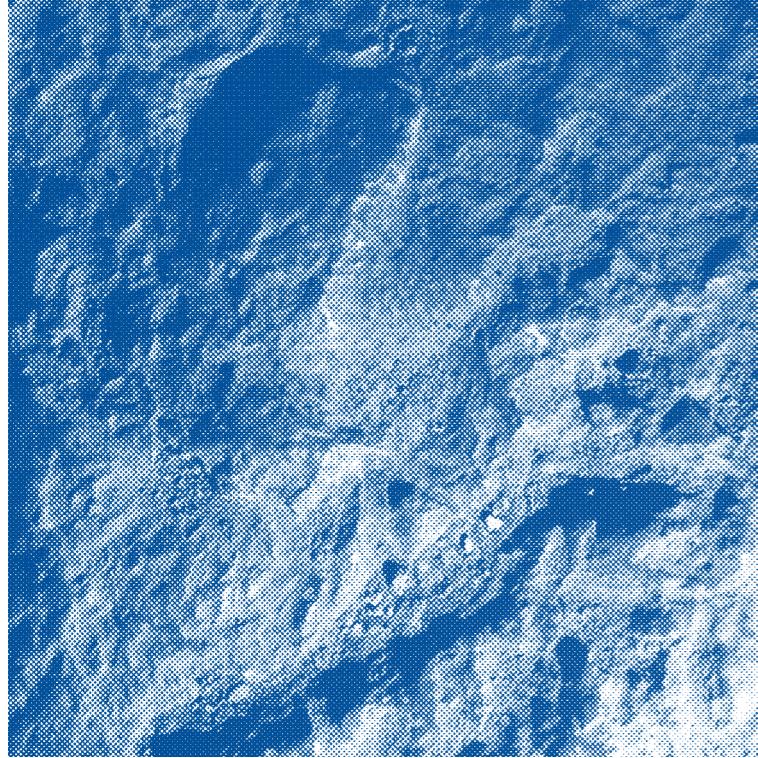
When we privilege the voices of critics, we diminish the voices of students. What changes when students present their own goals for their work? Instead of measuring the student against a critic’s goals or standards, perhaps the critic can consider how well the student’s work meets the student’s goals and then offer guidance on that.

Our reliance on disciplinary language diminishes the agency of students. Making critiques public encourages students to communicate outside the discipline. Architecture serves a public constituency, and engaging more of the public in the critique process might help students communicate their work and its value at the same time that it breaks down disciplinary boundaries. Public critiques also help hold critique panels to broader cultural norms for behavior and interaction.

TEXT CREDIT: This text was originally published by Avery Shorts (S01.E20, May 9, 2018), a project of Columbia Books on Architecture and the City that explores short-form architectural writing through email. We are grateful for the editors’ and author’s permission to reproduce it here.

Chroniclers

A group of Chroniclers will provide ongoing live documentation of Making Futures School as it happens through a range of media, from riso printing to more ephemeral social media postings, alongside modes of recorded broadcast. Here, the Chroniclers – Juanito Jones & Andrea González, fem_arc collective, Tatjana Schneider and Fiona Shipwright describe how they work and their particular approach to the role.



Juanito Jones + Andrea González

FS: "What would I do if there was a ninja... attack? I would surrender. I think that in fact there is this other place, which is somehow behind, where you see things from another perspective, where things are organised and moved through spaces in a different way. So, if there was a ninja attack, I would probably be on the ninja team... converted."

HS: "You know, I've had a lot of jobs: boxer, mascot, astronaut, imitation Krusty, baby proof-er, trucker, hippie, plough driver, food critic, conceptual artist, grease salesman, carny, mayor, drifter, bodyguard for the mayor, country western manager, gar-

bage commissioner, mountain climber, farmer, inventor, Smithers, Poochie, celebrity assistant, power plant worker, fortune cookie writer, beer baron, Kwik-E-Mart clerk [...]"

We like to see ourselves in this no-school (and in our practices) as FS sees himself in the improbable scenario of a ninja attack in his yes-school. Seeing from behind, changing identities, playing in the territories of strategies, providing improbable scenarios to see things in a different way, with the surprising ability to acquire innumerable roles, just as HS changes jobs.

fem_arc collective

"I sit alone at my drawing board, trying to design a building. There are memories of smells, the echoes between walls, textures in my fingertips; raised voices arguing their case, quiet gestures of resistance, faces lit in anticipation of possibilities. But my pencil can only draw the lines of habit. [...] Can there be another place to begin?" – Katie Lloyd Thomas

We are fem_arc collective, a group of women that have set out on collaboratively forming a spatial practice. We find ourselves at a point where we deeply question the structural boundaries of the

discipline historically set by men, and with this the methods we were taught at architecture school.

As a starting point for our contribution we are going to explore Haus der Statistik and Making Futures School through the lens of subjectivities. Histories, locations, corporealities of different observers will inform kaleidoscopic and non-identical chronicles of spaces and events.

Lucía Gauchat Schulte, Ana Rodríguez Bisbicus, Océane Réveillac, Lara Stömacher, Insa Streit, Asli Varol

Tatjana Schneider

I'm interested in stories about people who resist exploitative modes of production, people and groups who dream about and work towards other social and spatial futures, as well as projects that develop strategies, mechanisms and processes that experiment with and inscribe ways of doing that transgress often-limiting visions of what is thought to be feasible. This love of stories, of desires to do things differently, of

challenging preconceived notions of what space is, can and should be, whom it is for and whom it is produced by will form the focal point of my being with Making Futures. There, I will be capturing thoughts and lines of flight, fleeting comments and more intense moments of discussion, possibilities and promises, hopes and fears, frustrations and moments of emancipation and transformation.

Fiona Shipwright

As a writer and editor who operates within the broad realm of architecture, I have often, half-jokingly, referred to architecture as the being the subject I use as an excuse to "talk about other things". This is on account of its power as a lens through which to simultaneously consider the aesthetics, politics, ethics, social potential and technological development of our pasts – and futures. I am particularly interested in the multiple, parallel and over-

lapping timelines that will characterise Making Futures School and intend to produce a body of short texts that, en masse, can capture and reflect its mode of knowledge creation and exchange. In generating and sharing – to be further expanded by others – my own text-based chronicling of the School and its emergence, I hope to also reflect critically upon how we communicate sites and the spatial practices that both create and constitute them.

Making Space: on the need for intersectional feminism in architecture schools

"Blue-eyed architect I defy you

beware architect, for if the Rebel dies it will not be without making everyone aware that you are the constructor of a pestilential world

architect beware who crowned you? During what night did you exchange compass for dagger? architect deaf to things, as distinct as a tree but as closed as armor, each of your steps is a conquest and a spoliation and a misconception and an assassination."

— Aimé Césaire, *And the Dogs Were Silent*, trans. Clayton Eshlemann & Annette Smith (The University Press of Virginia, 1958).

1. The architecture school is not yet inclusive. Let us begin with a story — an unfinished one — that began during my time in architecture school. This story aims to serve as an illustration to frame the ways in which women, people of colour, and trans people have been — and continue to be — erased or excluded, silenced or ignored within the architecture school, especially within brief, periodic, flurried contestations between feminism and patriarchy.

My experiences, while my own, are not unique; first, as a mixed-race graduate student looking to have an open, public conversation in the hopes of reducing a notable lack of diversity in an architecture school; and, second, as an alumna requesting the public release of a report and recommendations by a faculty ad hoc committee on diversity and equity. My experiences illustrate how the educational and political interests of women, people of colour, and trans people are ignored or obscured by institutional strategies that systematically ignore, suppress, erase and exclude intersectional issues. This is not to say these erasures and exclusions are purposeful. They are often the product of personal politics or political strategies for gain that fail to challenge either gender or racial hierarchies, and often entrench them further.

To consider this story is to question the stories being written — and those not being written

To consider the long, deeply entrenched legacy of discrimination, erasure, and exclusion enacted by our institutions is to question the legitimacy of our institutions.

— every day, every semester, every year — in every institution of architectural education. To consider the long, deeply entrenched legacy of discrimination, erasure and exclusion enacted by our institutions is to question the legitimacy of our institutions. And although it might be difficult to provide a clear, coherent framework as a way to move forward, it is not impossible.

2. Students believe, like the institutions who appoint them, that the instructors who occupy upper year studio teaching positions serve as role models to the graduate student body. In December 2015, as both a graduate student in a master of landscape architecture programme and as the president of the Graduate Architecture Landscape and Design Student Union (GALDSU), I began a conversation on social media after noting two consecutive terms where the representation of women as instructors or thesis advisers in upper year architecture studios was almost non-existent (2 out of 30 possible roles). Overwhelmingly, current and previous graduate architecture students began to share their own similar observations and experiences.

Shortly thereafter, I was contacted privately by the Dean and a few male members of the administration, who were concerned I had, through the quotation of numbers of faculty appointments, made a misleading representation of the facts and that I had publicly documented "a one-term aberration" as the norm. And they continued that, while not entirely

An independent researcher, designer, editor and educator, Elise Hunchuck participates in Making Futures School as part of the Education Track. In this reflection informed by her own experiences in academic institutions, she illustrates why architecture schools need to do much more when it comes to making space.

unfounded, my concern would be addressed in the coming academic year. As a public response, the administration shared statistics as a cause for celebration; the architecture faculty had improved its female full-time appointed tenure or tenure stream faculty appointments by 31% from 2004 to 2013 across all of its programmes, which include architecture, landscape architecture, visual studies, and urban design, movement on trend with the university as a whole at 28%.

There is an important point to extricate from the insistent combination of statistics of the architecture, landscape architecture, urban design, and visual studies programmes into a single numerical gain: the architecture faculty at the University of Toronto is a single division faculty. As a single division faculty, programmes may have their own administrative chair, but do not legally hold the discretion of their own budget. This is not a semantic difference but a structural condition that has led to the intensification and centralization of executive power with the head of the architecture faculty, the office of the Dean.

3. This is a moment where statistics present two simultaneous truths; first, that the celebrated gains are indeed reflective of movement on trend with the university as a whole at 28%, and second, although these gains reflect a history of progressive hiring and retention of faculty in the landscape architecture and visual studies programmes, they mask the disparity which continues to exist in the architecture programme. As of the beginning of the 2016-2017 academic year, the academic calendar listed only 2 women out of 24 possible architecture thesis research, preparation, and advisor roles.

And that is not to say statistics tell the whole story — data rarely do. The concern about misuse and misrepresentation of statistics is not unfounded; by students seeking information by which to understand the terms of their education; by faculty members seeking information by which to understand the terms of their

employment; by alumni and donors seeking information by which to understand the processes of hiring, retention, promotion, course assignment, and so forth, of the institution they are supporting; and by an administration concerned about its growing reputation as a predominantly white, predominantly male institution out of touch with its own diverse student population and its own cosmopolitan home in the city of Toronto.

This disparity was not only noticed by students; concerned faculty members independently formed an ad hoc committee so as to understand pressing concerns in regard to the lack of diversity and equity and to outline a series of measurable goals toward an inclusive faculty. In April 2016, the ad hoc committee formally presented both their findings and recommendations to the Faculty Council. At the time of the writing of this article — eight months later — neither the findings nor recommendations have been reported to the student body as a whole, despite repeated requests by the student union, alumni, and the ad hoc committee itself. The suppression of the ad hoc committee's comprehensive report and the information contained therein renders nearly impossible any broad, informed mobilization by current or future students, alumni, faculty members, or the design community. Forever deferring the ability to enact action through bureaucratic delays and measures appears to be the preferred response to the problem.

4. What might a productive approach be? Before we may begin to answer this, let us use this story to understand what a productive approach is not. Many choices made by those who hope to bring about change or those who hope to be allies often reproduce inequalities as a result of the very strategies designed to respond to the problems. That is to say, strategies of empowerment may ultimately dismiss the needs of women, people of colour, and trans people. This may be illustrated in four ways.

First, both opponents of change and supporters who insist on meritocracy argue that gender or ethnicity does not matter and that talent and work alone should determine who is recruited and hired. This insistence, however, fails to acknowledge the first effect of architecture's professional climate: the privileging of the white, straight male which continues to result in rates of attrition for all others.

Second, in an architecture faculty with multiple programmes, progressive gains made by other programmes (landscape architecture, visual studies) are often strategically highlighted while the failings of architecture are hidden through a quantification game, in which selectively shared data may present a picture that all is well in all programmes. The statistics are used to paint the illusion of progress and in so doing, delegitimise concerns. It is in this way that the work of feminists and feminist supporters in other programmes is marshalled

Elise Misao Hunchuck @elisehunchuck Follow 2016 winter term: 9 #architecture thesis rsrch instructors 9 men 0 women You can do better @UofTDaniels & you should

ARC 3017H	S	Thesis Research and Preparation: Coordinator: Robert Levit				
L0101		George Baird	T	9am - 1pm	AR 103 / AR Studios	
L0102		CLOSED	T	9am - 1pm	AR 103 / AR Studios	
L0103		Jonathan Enns	T	9am - 1pm	AR 103 / AR Studios	
L0104		David Lieberman	T	9am - 1pm	AR 103 / AR Studios	
L0105		An Te Liu	T	9am - 1pm	AR 103 / AR Studios	
L0106		Michael Piper	T	9am - 1pm	AR 103 / AR Studios	
L0107		Barry Sampson	T	9am - 1pm	AR 103 / AR Studios	
L0108		John Shrier	T	9am - 1pm	AR 103 / AR Studios	
L0109		Mark Sterling	T	9am - 1pm	AR 103 / AR Studios	
L0201		Shane Williamson	T	9am - 1pm	AR 103 / AR Studios	

10:53 AM - 18 Dec 2015 from Toronto, Ontario

15 Retweets 39 Likes

3 15 39

to, in fact, further silence women, people of colour and trans people, as well as those who might be making the noise to which the institution is responding.

Third, the "lean-in" approach — now predominantly touted as a path to success for women in North America — reproduces existing socio-economic hierarchies, whereby the women who are most able to "lean-in" are already the most privileged. This approach dismisses the way in which privileges and limitations of gender, race and class accumulate differently on different bodies.

Fourth, no matter how it is expressed, discontent with the status quo in architecture often results in the institution engaging in tokenistic, objectifying measures of inclusion — such as the single woman or person of colour on an entire panel, on a jury review, as a member of a cohort of thesis advisors — so as to avoid public shaming. This is as disempowering as a complete exclusion, if not more so.

The point of architectural education is to make space. The architecture school itself is, as an educational institution, a constructed, contemporary locus of social and political power.

5. "Equality is not a credential. Equality is a task. It is what we have to do, because we are not there yet." — Sara Ahmed ("Equality Credentials", 2016)

The point of architectural education is to make space. The architecture school itself is, as an educational institution, a constructed, contemporary locus of social and political power. If we agree on this, then it follows that, as in the world, power is enforced through what is promised as possible but never granted.

What does it mean to say something is possible? Let us also agree to say something is possible when there is no absolute impediment to the potentiality of an event. In our case, this possible event is inclusion. It is possible. Logic does not prohibit the inclusion of women or people of colour or trans people. It is the construction of the male-world in architecture school that insists upon maintaining its own intolerable present which refuses to include women or people of colour or trans people, and by extension, the possibilities that their perspectives might engender. In so doing, the architecture school only serves to, in the long game, prohibit its own growth, the male-world foreclosing upon its own possibilities through a gradual atrophy, a vestigial flicker of what might have been.

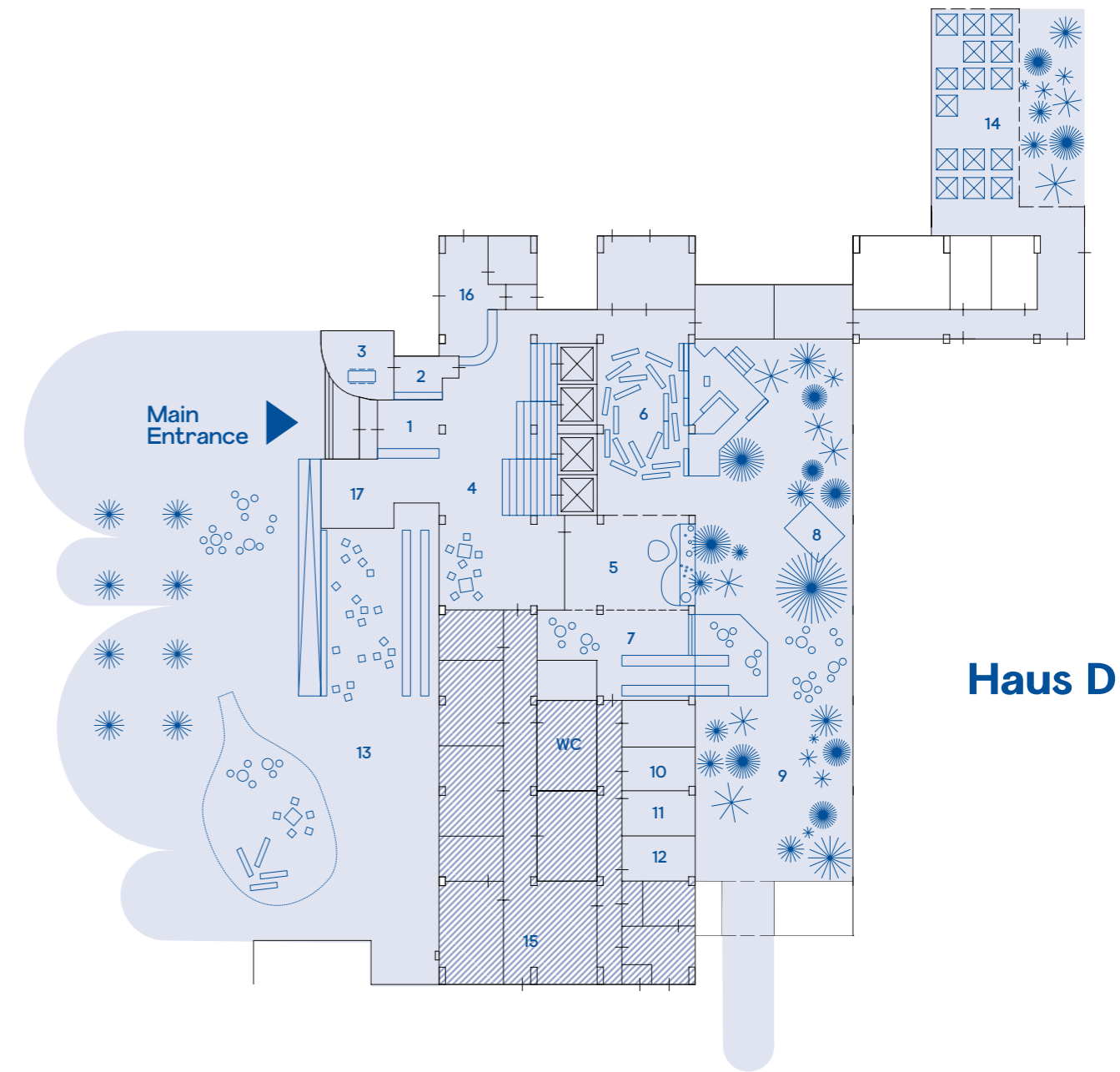
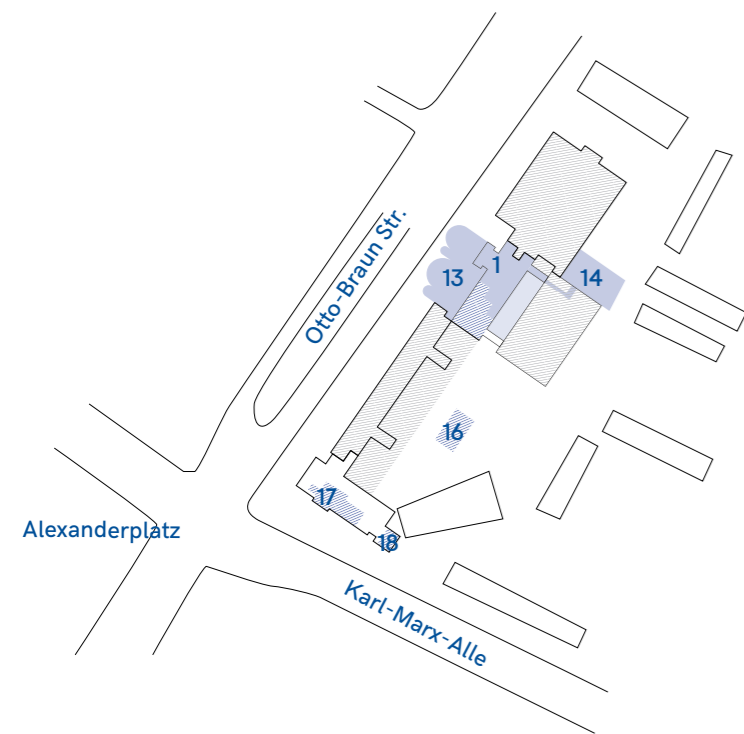
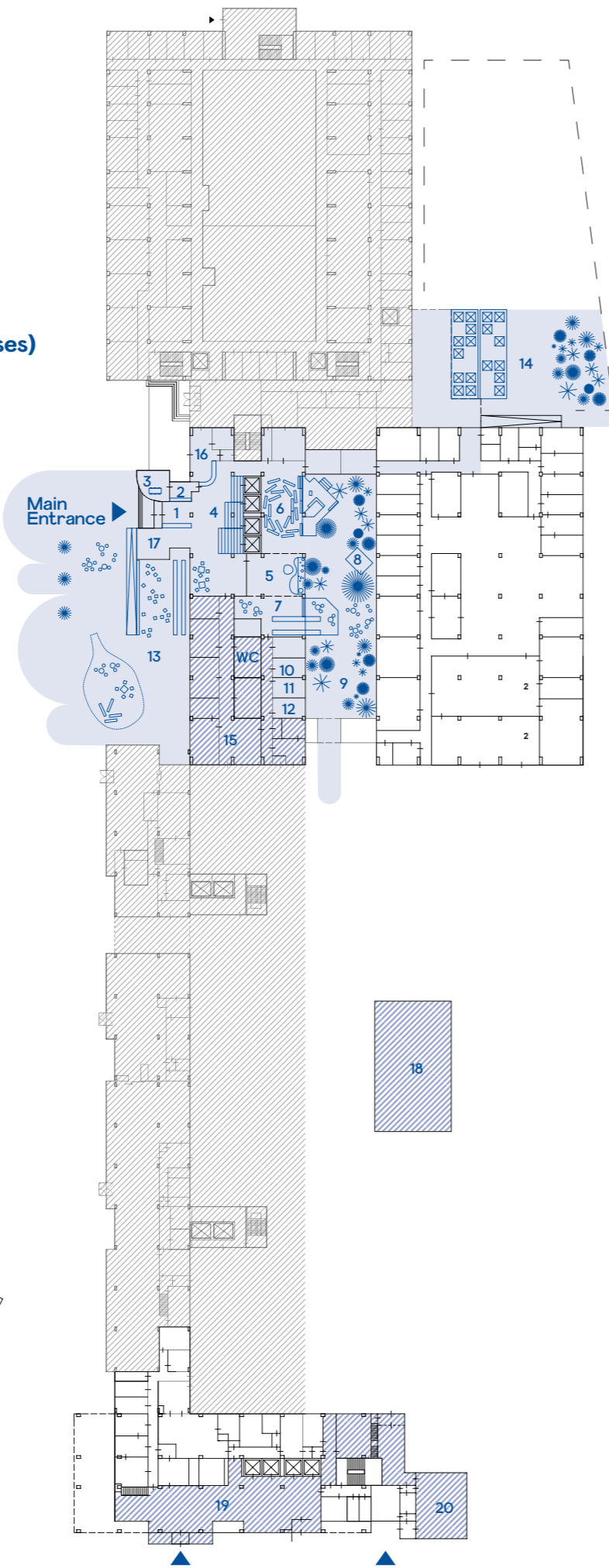
TEXT CREDIT: This text was originally published in The Funambulist — Issue 9 (Jan-Feb 2017) "Islands". We are grateful for the author's and editors' permission to republish it here.

Making Futures

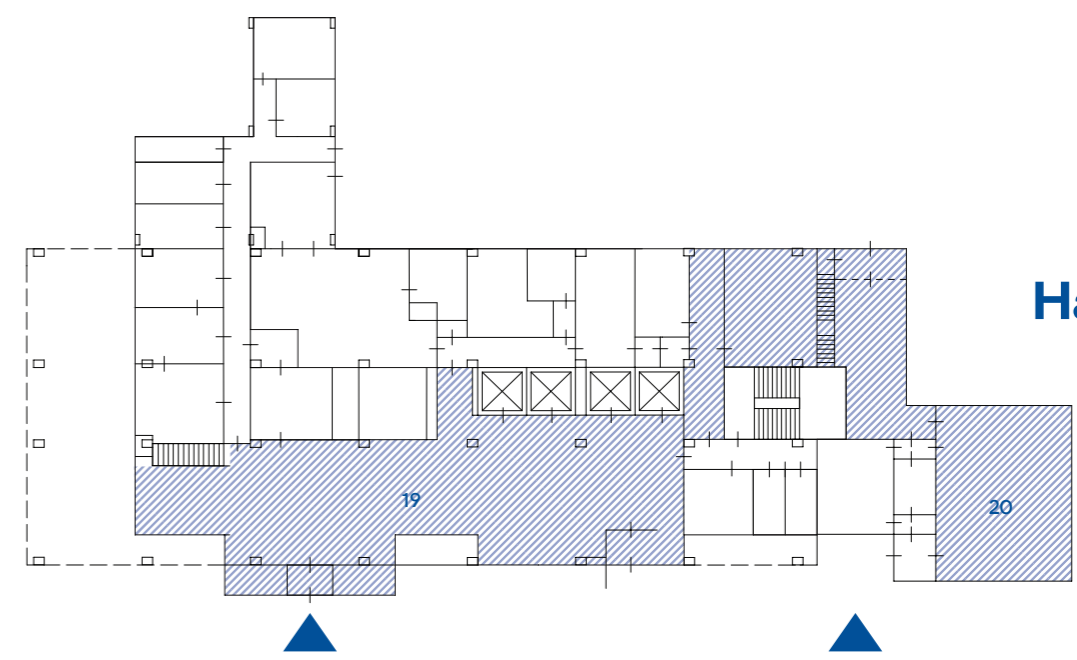
Site Plan

- MF School Active Areas
- Latent Spaces (MF School + other pioneer uses)
- Dormant Spaces

1. Info-point
2. Reception
3. MF Office
4. Lobby
5. Canteen
6. Assembly Room (Head of the Dragon)
7. Kitchen/Bar (The Nest)
8. Love Hut
9. Garden
10. Späti 401
11. Newsroom
12. Soft Room
13. Coffee Cup Public Square
14. Camp + Garden
15. Workshop
16. Workshop
17. Workshop
18. Autoscooter
19. Haus A
20. Werkstatt



Haus D



Haus A

FRI. 30.8. SAT. 31.8. SUN 1.9. MON. 2.9. TUE 3.9. WED. 4.9. THU 5.9. FRI 6.9. SAT 7.9. SUN 8.9. MON. 9.9. TUE. 10.9. WED. 11.9. THU. 12.9. FRI. 13.9. SAT 14.9.
 ENCOUNTER EMERGENCE PRODUCTION PRODUCTION PRODUCTION PRODUCTION EXCHANGE

10 - 18:00
CLAY & DOUGH LAB
 17:00 READING GROUP
 Elke Kramy
 Urban Gossip
 Dehis + Moritz

SUBDOGMA 13
 14:00
P'INT OF INTEREST
 10:00-18:00
 WORKSHOP
 SOCIAL DOUGH FIRE
 15:00 - 19:00
 SCHOOL PRESENTATIONS
 MISCOSU

MONTAG IST RUHETAG! DAY OF REST!!



18:00 - 19:00 SLOW DOUGH CONVERSATIONS

20:00
BAUHAUS-DISKURS:
 making differences
 COLLATERAL EVENT*

19:30
CHOR der STATISTIK!
 practice

CONVERSATION
 von Osten + Vassal + Köhler + Mayer
 19:30

20:00
FLOATING THURSDAY*
 * Floating U Lilienthalstr. 32

19:30
LAUNCH THE FUNAMBULIST

CONVERSATION
 Chinchilla + Chacon 19:30

CONVERSATION
 Corbalan + Stavrides + Bader
 19:30

20:00
Nocturnal City Walks
 Moritz Ahlert + Gözde Sarlak

CONVERSATION
 construction workers from Haus der Statistik + Ivanov + Kokalanova 19:30

20:30
After-dark trip
 Alona Redeh

19:30 - 21:30 - open slot open slot open slot open slot open slot
 MAKING FUTURES SCHOOL

WORKSHOP
 sashia Hubert
 19:30 - 21:30

WORKSHOP
 sashia Hubert
 19:30 - 21:30

21:30
LECTURE PERFORMANCE
 Christopher Dell + Bernd Kniew

20:00
Nocturnal City Walks
 Ahlert + Sarlak

19:30
CHOR der STATISTIK!

19:30
 WORKSHOP THE FUNAMBULIST:
CRITICAL PUBLISHING
 margarida waco

19:30 - 21:30 open slot open slot
 MAKING FUTURES SCHOOL

SUBDOGMA 13
 20:30
P'INT OF INTEREST
 SCREENING

WORKSHOP
 sashia Hubert
 19:30 - 21:30

21:00
LECTURE PERFORMANCE
 Alona Redeh



SPÄTI SPÄTI SPÄTI SPÄTI SPÄTI SPÄTI SPÄTI SPÄTI SPÄTI

22:00
LECTURE PERFORMANCE
 "DIE VIELEN"



SPÄTI SPÄTI



From Past Ideology To Future Reality (and vice versa): The Third Dimension

Interview with Alona Rodeh, by Malte Kröger

Large-scale installations, often spanning entire rooms and combining light, movement and sound are at the core of Making Futures Artist-in-Residence Alona Rodeh's practice, whose latest works address topics of urban illumination. Publication making has also been instrumental in Rodeh's practice, as she tells curator Malte Kröger in this interview, on the occasion of her solo show at Kunstpalais in Erlangen, *Architecture of the Nights*, and its accompanying publication, *Safe and Sound: The Third Dimension*.

Malte Kröger: *Safe and Sound: Deluxe Edition* was published in 2015, followed by *Fire: Safe and Sound* (2017), and *Safe and Sound: The Third Dimension* (2019). Why did you choose the magazine format? What makes it appealing to you and what do you think makes it appealing to your audience?

Alona Rodeh: Publication making is an absurd "sport", let's start with that. There is no commercial or ecologic excuse to justify its current bloom; however, as a book reader and maker, I insist there still is value to printed books, or even I dare say a *growing value*. The added depth good design can bring and the quality of "zen reading" is more precious than ever. I published two other books before printing the first *Safe and Sound* with no idea of a series in mind. After printing the third *Safe and Sound*, it's clear that this series is an essential operating tool for my work. The main focus of the series is a cross-examination of visual and sonic expressions of safety and security in the public sphere through architecture, technology, culture and more. It takes from different worlds which at first glance one might not perceive as related. The magazine format, in shape and concept, allows this collage-like workflow of ideas. My work feeds on these studies, and hopefully these subjects and their appearance relate to a few other individuals than myself.

MK: Your installations are often complex works that draw from a detailed knowledge about their technical components. Yet the research into the material and cultural histories of the objects you are using for your artworks is an equally important part of your working process. Are your artist publications a direct outcome of your interest in theory? And what role do your publications play in the larger context of your work?

AR: For me, the technical, structural and material aspects of a "thing", whatever it may be, is equally important as its cultural values. Looking at high-visibility industries, for example, can teach one a lot about society's anxiety or trauma. Understanding why and when high visibility patents were invented and who invented them, gives one an insight into the world of magic, entertainment as well as army supplies and road building. Making these publications pushes me to spend far more time looking into these things. The spectrum of the research is as wide as it gets. Naturally, this ongoing process gives more depth to the works themselves, in addition to other forms of experimentation in the studio and outside it.

MK: The title *Safe and Sound: The Third Dimension* is derived from a quote by László Moholy-Nagy, who proclaimed the use light in three-dimensional space. The publication puts special focus on our use of artificial light, in the context of urban lighting and in connection to architecture or indoor public spaces such as discotheques. Can you give some insight into your creative process exploring a topic like this?

AR: I've been interested and working with sound and light for a while now. I see the two as intertwined since they often appear together, in particular in the context of night clubs, though not only. For example, many of the rental companies for the film industry offer sound and light services together. And of course they are both, in a way, ungrabbable: light waves, sound waves. They are atmosphere, energy, ambience. In any case, I felt a certain saturation from sound and wanted to go further into light research. It is a subject that's tough to handle. There are theories of light, and in design and architecture awareness of it is growing; But it's still more or less a black hole of knowledge and experience, and lacks language to discuss it. In relation to how critical it is for visual culture, I thought it would be interesting to try to put things in words and print. In fact, my appetite only grew with the making of the book: if I only could, I would add more than a few elements to the existing publication.



Berit Fischer

The Radical Empathy Lab: holistic and relational learning

Berit Fischer is an independent curator and writer whose research deals with socially produced space, micropolitics, critical spatial practice, transformative pedagogies as well as social and holistic art practices. She is also a yoga practitioner, who understands the practice as being both inherently social and political. Berit joins Making Futures School and brings with her the Radical Empathy Lab (REL), which echoes the School's emphasis on moments of recuperation – from collective practices of self-care to interludes of solitude – that constitute the School's holistic approach to cultivating its bodies, minds and souls. In this text, she provides a developmental and theoretical contextualisation to REL.

In 2016, I initiated the *Radical Empathy Lab* (REL) as a framework to move from analysis to workshop and experience. *REL* has since moved through time and place as a question, a slogan, an intervention, as situations, actions, as affective encounter and as a place that allows the laboratory to explore how to activate a micropolitical and holistic making of social empathy.

It is an ongoing social and research laboratory for alternative and holistic knowledge production, that embraces what Brazilian theorist Suely Rolnik calls "the knowing body", and experiments with transdisciplinary holistic advances, in which the cognitive intertwines with the non-semiotic. The lab strives to emphasise and activate the reconnection to our sensing and knowing bodies, the sensual and experiential for creating critical conscious-

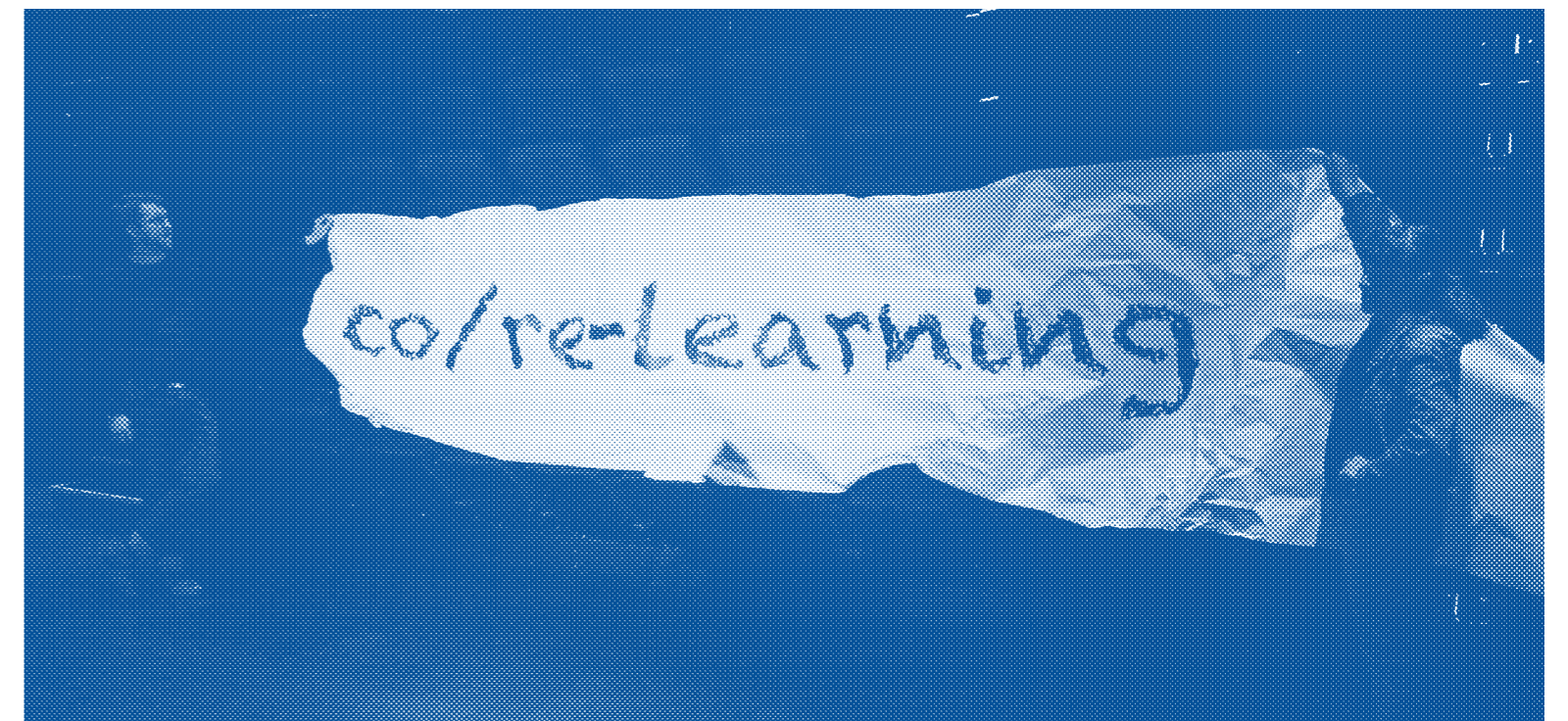
ness, interconnectedness and to sharpen our senses for an "active micropolitics" (Rolnik).

The Radical Empathy Lab explores new forms of being together, that momentarily allow reflection, to re-feel and undo a reactionary an-aesthesia (Greek: an-aesthesis: without sensation), that is often nurtured by neoliberal capitalism and by dominant, separationist and systemic structures. By moving from singularity to collective activity, REL investigates the relation between micro and macro dimensions of agency, as potential practices of freedom and self-empowerment that decolonize the (social) body and its relationality to the other.

During Making Futures School we will experience and experiment with holistic and relational – versus informational – learning that embraces our knowing bodies as rightful allies.

The general understanding of knowledge production is often understood as being disembodied, and with the emphasis on the conventional tradition of rational thought. But the materiality of our human existence as a multidimensional being and its sentient qualities appears to be a key starting point for experiencing a critical practice, for a liberating and emancipatory way of learning, and for acts of knowing.

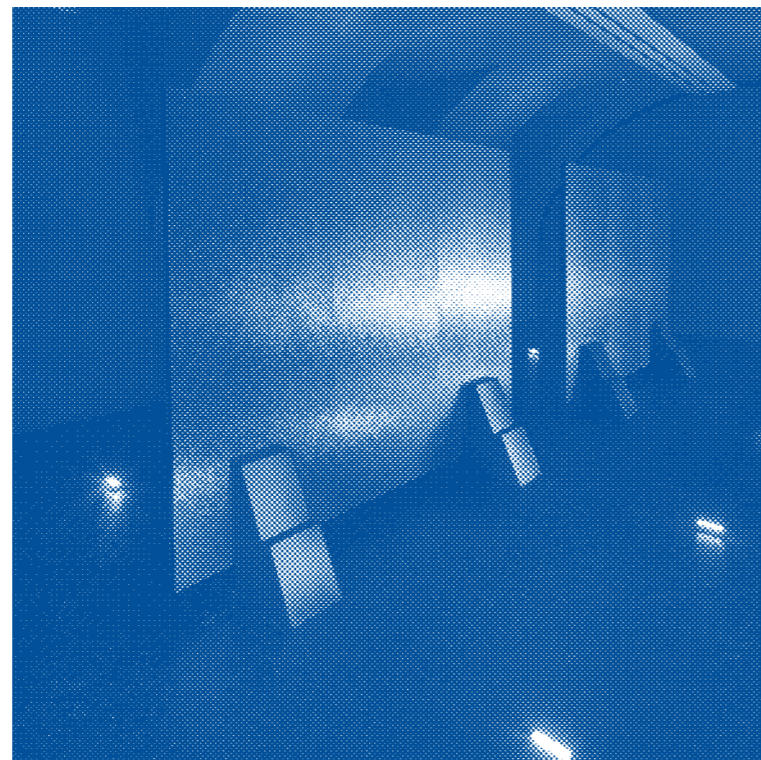
The practices we will experiment with will range from radical pedagogies to deep listening to Yogic and meditational elements, which – along with some theoretical reflections – will support a holistic, non-separationist collective knowledge production and a re-learning of subaltern knowledges that embrace connectivity to ourselves, the Other, and the place of the affective encounters.



Carla Bergman & Nick Montgomery installing for Radical Empathy Lab's iteration *The Articulating Body – Experiments on De-configuring Reactionary Anaesthesia*, Bergen, Norway, 2019.

Artists-in-Residence

Artists-in-Residence act independently and work according to their own practice to establish connections between the School and the events and sites associated with it. Ignacio de Antonio Antón, Alona Rodeh, Mara Usai and Raul Walch introduce themselves, their practice and their intentions for the School.



Ignacio de Antonio Antón

The Future Is Late R

This project is a practical investigation through choreography and design into the potentiality of the movement – and choreography – as a strategy of thinking and dismantling the present (and even the future): the present as a radical way of constituting a future, dancing. An experience of movement together to glimpse a present – future displaced. Taking a critical spatial practice as a starting point, during this residency I will seek ways to provoke other ways of relating to spaces for dance, in both physical and social spaces. What is it that choreographs us? How can we dissent from the futures we expect (or that are proposed), and produce others from our ways of moving and relating?

I would like to challenge the very idea that the future is what “comes after” but approaching from diverse routes. The future is a constant movement forward, a continuous acceleration in which we participate. The future – on-

tologically – is in constant disappearance through its own relationship with time and it is here that the potential of dance allows us to interact with it strategically. Developing approaches outside the realm of the visible may help us to escape from the reproductive drifts of capitalism and the disarticulation of some of its hierarchies. Dance could produce via its own critical limits, softening the conditions through movement, and its purpose would be to draw a fugitive route that would allow us to stretch the political potential. To design, produce and test a series of dispositions: architectural, choreographic; to displace the performative possibilities of the institutions to come, as they are about to be done, or that may never be done completely.

Alona Rodeh

“In our complex, confusing world it is perhaps more difficult than ever before in history for the individual to find his place; artistic images are needed as traffic signs for the chaotic flow of ideas and feelings. An understanding of the visual logic underlying all these images could help the individual to make full use of the emotional resources expressed by the artists of our time.”
– György Kepes, 1965

Fuelled by an interest in the qualities of materials and technologies that shape our visual and sonic urban environment, my ongoing meta-project “Safe and Sound” (2014-ongoing) explores histories of off-the-shelf reflective, phosphorus and illumination technologies. Currently, the nocturnal city – often overlooked – is my centre of attention, investigating light as a cultural and physical entity.

Recent LED technologies of illumination produced for road works, emergency services and airport runways as well as commercial architectural lighting are often used as eye-catchers, darkness fillers or highlight markers. In such applications, the line between illumination and dazzle is not always clearly drawn. The hallowed glow of advertising paves our way in the streets of the city, to the extent of putting into question the necessity of municipal street lamps and questioning the limitations of regulations and the awareness of city officials with regards to the subject.

Based on lighting solutions that are still in use and originate from GDR-era East Berlin – with a particular focus on those found at Haus der Statistik – my research will delve into current lighting solutions used within the building and across its surroundings, in an attempt to add, if possible and relevant, non-commercial value to the building in the shape of light.

Mara Usai

My work in the field of participatory planning and related questions on the possibilities of alternative spatial governance prompted me to reflect upon questions of representation and appropriation. The enthusiasm I feel about an increasing awareness of the importance of practices of participation runs alongside some concerns about the institutionalisation of these procedures; initially conceived as critical and empowering means of creatively disordered process, in some contexts they tend to turn into some ordered practice defined by certain forms of imposition.

We claim the need for participation as a necessary logic to operate spatial governance and try to avoid consensus in favour of diversity, space for expression by minorities and plurality of perspectives. Yet we tend to cluster together and constantly project ourselves into representative entities, reproducing the mechanisms of power that curtail the

complexity of our diversity and our relations.

As a way of resisting these structuring forces and exploring possibilities for individual perspectives to express themselves, within the context of Making Futures School, my attempt is to set up an a-synchronized collective process; a performative transformation and occupation of a space in which people are invited to individually relate to a room according to their very personal needs and desires, and of the needs and desires of those that have come before. This actual space will constitute an interstitial and intimate corner for self-expression and appropriation within the bigger organism and structure of Haus der Statistik pioneer occupation; the value of this space will depend on nothing more than people presence and their action within.

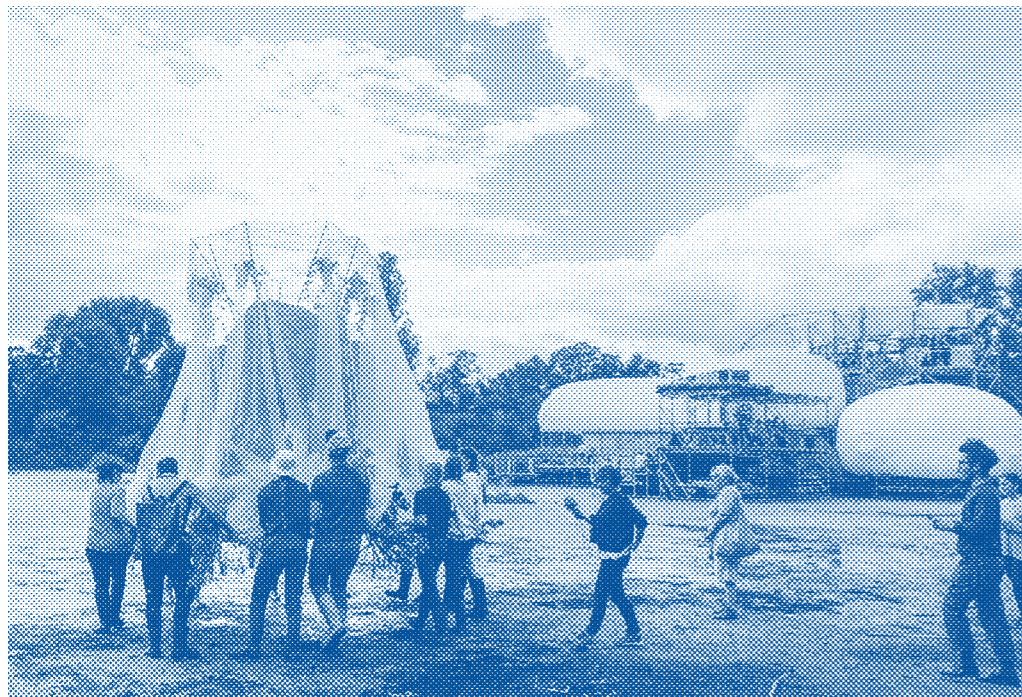
Raul Walch

Windaugen

The wind blows through the entire building from all sides, entering and leaving without restrictions and regulations, creating a place of chaos and freedom. Yet in the centre of Berlin at the Alexanderplatz, the house of forgotten statistics stands mostly in eerie silence. The house is quietly breathing in and out. Open as it seems, it is inviting but also unapproachable. The word window originates from “wind” and “eye” and with my eyes open, I want to glide like the wind through the pervious building. By haptic approaches and observation, with kinetic and wind-related experiments we’ll explore the possibilities of Haus der Statistik. Generating wind energy, reviving the facade, inventing moving sculptures and kinetic objects – shaping and making a living utopian future of houses.

Research Performed

Prior to the School at Haus der Statistik, Making Futures has engaged in short-term, action-led research activities in different contexts addressing a range of concerns: a “plug-in” at the Floating University in Berlin considered how to act within (non-)institutional frameworks, while a series of Mobile Workshops focused on spatial injustice in Istanbul within Turkey’s political crisis, the effect of a culturally driven urban redevelopment in Palermo, and the question of de-growth in Thüringen. Site-specific and set within a certain temporality, these ambulatory learning constellations are geared towards dialogue, collaboration and lasting relations that hope to expand the traditional field of academic research and its network.



Plug-in at the Floating University, Berlin, Germany

Inspired by the Artist Placement Group’s strategies of artistic insertions into existing (institutional) frameworks, Making Futures plugged into the Floating University by contributing to its public programming with a series of workshops that operated as collective acts, dedicated to enquiring about, learning and testing future modes of architectural and urban action. A week of workshops, situated within and beyond the borders of the Floating University delved into the future development of spatial practices. Participants discussed and then built their own “space of coexistence” within the Floating University’s lagoon under the guidance of critical architecture office TAKK, while architect and professor Tor Lindstrand gave a lecture outlining how “play” within the city is subject to ever more stringent safety regulations before leading a workshop that urged practitioners to – quite literally – play off against the phenomenon. Citizen-led laboratory *Arquitectura Expandida* (AXP) introduced their “affective tactics” before taking them onto the streets of Berlin in the form of interventionist furniture, while *studioBASAR* explored the notion of reading the city as a library, informed by the historical political context of their native Romania. Disruptive spatial fictions, such as “renovictions” (tenant eviction disguised as building renovation) were Sofia Donia’s core concern, while a workshop with local bookshop *Books People Places* led to the creation of a Library-Book-Nook-Hybrid at the Floating University.



Istanbul, Turkey

In autumn 2018, the 4th Istanbul Design Biennale, *A School of Schools*, took place, aiming to act “use, test, and revise a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness.” Within this context, Making Futures travelled to Istanbul for a four-day programme encompassing visits to the biennial, public readings, lectures and site-explorations. One of five “parasitic” public reading rooms took place within the halls of biennale “school” the Yapi Kredi Cultural Center, while a further incarnation took the “contagion” to the streets of Istanbul, broadcasting via the mobile studio-on-a-cart belonging to radioee.net. Beyond the biennale, the legal ambiguities that currently surround Istanbul’s ancient market gardens were explored, and the Centre for Spatial Justice led a tour through Taksim Square and Gezi Park, outlining the growing depoliticization and commercialisation of these sites that are also associated with protest and dissent. Making Futures also hosted a work session entitled *Engaged Education*, reflecting upon the kinds of educational formats needed to stimulate future imaginaries for spatial practitioners. Topics included: How might we learn about the contemporary urban condition and the relation of the subject within it? What educational formats are needed to develop future imaginaries of what it might mean to become an urban practitioner? And how should the agency of such practice be understood?



Palermo, Italy

Often there is an enormous gap between the ambitions of those responsible for spatial development and reality. This gap holds within it a state of uncertainty, which can open new potentials for collective spatial practices as well as embody the resource for their material manifestation. Echoing this theme, between June-November 2018, the city of Palermo hosted the European Nomadic Biennial Manifesta12, “The Planetary Garden. Cultivating Coexistence”. Against this backdrop, the four-day-programme took place. Beyond the Manifesta exhibition spaces, for example, the participants held a discussion with Yana Klichuk and Rossella Pizzuto of the Manifesta Education Hub, a travelling educational platform. Architect and Manifesta participant Roberto Collovà, who for the last 35 years has studied and documented the city’s urban transformation, led a walk along the coastline that has been subject to endless speculation, or what he terms the “slow catastrophe” of devastation. The group also met Andrea Cusumano, Palermo’s councillor for culture, who, in this capacity, is interested in giving voice to the city, recuperating a historical heritage of multiculturalism and placing it within the contemporary challenges Palermo faces today. Such motions were kick-started by Manifesta and the naming of Palermo as Italian capital of culture in 2018, but this is a strategy that extends well beyond those events. Most importantly, it raises questions about the responsibilities and care-taking of those who implement such visions: Will Palermo be able to maintain and continue to cultivate its diversity as culture brings investment back into the city?

Oberweissbach, Germany

One of architecture’s major aims is to shape our future. This is usually done by adding new buildings within existing planning structures or by transforming existing ones – growth-based approaches which exacerbate the polarisation of the urban and rural. In addressing these issues the Making Futures Mobile Workshop – supported by the artist Martin Kaltwasser, sociologist Rainer Rosegger and architect Mara Usai – in Oberweißbach, Thuringia, engaged with the IBA StadtLand, which sought “a perspective that presents an alternative to the prevailing notions of the city as the traditional motor of progress and innovation and the romanticised notion of life in the country”. In response, Making Futures asked questions such as: Is there room for design in regression? Can disappearance be designed? The demolition of a building is, similar to its construction, a regulated process, but also a discourse. For the workshop this discourse manifested with a language similar to the works of Gordon Matta-Clark in the experimental workshop “Destruction Parlante: Learning from Gordon Matta-Clark”, where participants sculpturally and artistically worked on one of the houses of the former lamp factory site, Narva, which – along with many buildings on the site – is currently scheduled for demolition. For a short time, the site became an open social place for communal cooking, eating, lectures and discussions, all of which formed the basis for an implicit knowledge. Though in the beginning the mobile workshop was met with skepticism by locals, after four days of activation the group was embraced, even as the site sits on the precipice of annihilation.





Night School



Contributors include:

Markus Bader
Juan Chacón
Izaskun Chinchilla
CHOR der Statistik
Mauricio Corbalan
Johanna Dehio & David Moritz
Christopher Dell
Floating e.V.
The Funambulist: Margarida N. Waco
Saskia Hebert
Georgi Ivanov
Bernd Kniess
Bernd Köhler
Anna Kokalanova
Elke Krasny
Christof Mayer
No-Shade
Marion von Osten
Point of Interest (POI): Rosario Hurtado,
Roberto Feo, Stuart Bannocks, Michael
Patrick
Alona Rodeh
Gözde Sarlak & Moritz Ahlert
Stavros Stavrides
Rosario Talevi
Urban Gossip
Jean Philippe Vassal
Die Vielen

Complementing Making Futures School's daytime activities, a wide-ranging evening public programme - the Night School - will comprise reading groups, screenings, lectures and performances. These are hosted by the School's participants along with invited guests. The Night School is also an open invitation for the Berlin public to exchange further.

For detailed programme information, please see the Information Point in Haus der Statistik or the Making Futures website.

On the Possibility of an Ecological Dialogue

Dr Jon Goodbun joins Making Futures School as part of the Resource Track. Jon has a background in architectural theory, design research and practice, which over the last two decades has focused ever more on environmental and ecological research and practice, and what this means for how we think about space. As an educator, he has helped set up two environmental architecture masters courses at the University of Westminster and the Royal College of Art. In this essay, he outlines concepts which might help us to use dialogue to give form to an environmental architecture pedagogy and practice, drawing on recent experiences with the Extinction Rebellion movement, which uses peaceful civil disobedience to protest the lack of governmental action against climate change.

The call for environmental justice, and the recognition that the effects of environmental change will be played out through class, gender, race and neo-colonial structures, articulates an essential socialisation and politicisation of what is at stake in thinking through our responses to ecological crisis.

However, any demand for environmental justice must be accompanied by a certain mourning, as there will be – in a basic sense – no justice. There will be no reckoning, no making good. There are clear culprits – individuals, classes and corporations – responsible for the production of the uneven relations of scarcity and power which are absolutely structural to the operational behaviour of capitalism, and we should demand some kind of justice in navigating towards futures beyond this economic form. It is just that a simple restitution is generally impossible, for obvious reasons.

There is another scale of ecological thought which suggests that the very concept of environmental justice, the very idea of a reckoning, is not just ultimately impossible, but is itself an environmental problem. The ecological anthropologist Gregory Bateson identified an “epistemological error” that tends to permeate through systems in the manner of “an ecology of weeds”. When goals are set by an instrumental conscious purpose based upon a necessarily partial viewpoint, and unmediated by a wider eco-systemic awareness, all kinds of pathologies play out. In his account, the various myths, stories, rituals, religious practices and the like found in non-capitalist and pre-capitalist societies provided a kind of meta-aesthetic learning environment for thought, which was in some way formally isomorphic with the communicational relations within the ecosystems that were the environment for human action. These myths and rituals acted as a dampening force, regulating the exponential amplifying potential that unmediated conscious purpose and its power structures can have upon wider ecosystems. Under the fragmenting force of capitalist practices and divi-

Jon Goodbun

tening. Noting that “discussion” shares a common root to percussion and concussion, and indeed means to break things up for competitive analysis, the root meaning of “dialogue” – *through (dia-) the logos* – suggests, according to Bohm, a “stream of meaning flowing among and through us and between us” and can facilitate a more collective wisdom beyond the fragmentation of argumentative discussion.

A version of Bohmian dialogue has been adopted as the organisational form of the Extinction Rebellion movement, and furthermore has been presented as an anarcho-autonomist alternative to both representational and plebiscite democratic forms. As a practice which can bring together the multiple voices through which environments articulate themselves, dialogue does have a meta-aesthetic potential. There are a series of concepts which might help us to use dialogue to elaborate an environmental architecture pedagogy and practice. Bateson developed research methods of “double-description” and “metalogues”, arguing that perceiving the patterns which connect living systems – essential for not breaking those relations – requires working with multiple views of the world. This method has been extended in recent years by radical anthropologists such as Eduardo de Viveiros de Castro and Eduardo Kohn, through various multi-perspectivist approaches. Such methods typically draw upon Bateson’s and C. S. Pierce’s conception of abductive reasoning, a method which constructs a semiotic structure out of orders of relations-between-relations, and can be worked on, through Bateson’s famous abductive provocation: “What is the pattern that connects the crab to the lobster, the orchid to the primrose, both of them to me, and me to you?”

This abductive challenge demands an aesthetic reasoning. It can only be approached through a perception of scales of relations. Clearly, aesthetics – often seen as a distraction from environmental concerns, does not mean a design style or anything like that in the sense used above, but rather the study of structures of feeling and perception: How do we perceive what we perceive? How do we empathise with, or feel alienated from (which in fact is the same thing), the patterns and processes which connect all living and mental systems? Aesthetics – which is “in” both subject and object as perception and form, is always an ecological aesthetic. Can we find an abductive reasoning in the pattern which connects the need to demand environmental justice, and the recognition of its impossibility? Can we really perceive the form of the scales of our environmental crisis? The futures of our more-than-purposive environmental dialogues depend upon it.

Biographies

Moritz Ahlert has been a researcher in the Habitat Unit at TU Berlin since October 2017. He is part of the Postgraduate Doctorate Program, “Aesthetics of the Virtual” at the University of Fine Arts Hamburg, working towards a PhD in Art. His research focuses on virtual mappings and their impact in physical spaces. He has taught, given lectures and workshops at various universities and academies.

Abeer Al Hinai was born and raised in Muscat, Oman. He is an avid learner with great interest in travelling and adventure, through which he enjoys meeting and learning from new people and places. He aspires for a future in academia putting to use his accumulated knowledge collected through his experiences around the world.

Ignacio de Antonio de Antón is a scenic creator, architect and is doing a PhD in the Artea research group. His works range from choreography and performance, to design and architecture. His current work encompasses a curatorial project and research space in Barcelona, and Bastante Algo, an investigation on choreographic design.

Lore Ameer studied architecture and urbanism in Belgium and in France. She has worked as an architect for 10 years researching spatial quality, ecological materials and narratives in projects. In Berlin since 2015, she has been focusing more on arts and the issue of the human scale in architecture.

Markus Bader studied in Berlin and graduated from the Bartlett School of Architecture UCL and is a co-founder of raumlaborberlin. Since 2016, he’s led the chair of Design and Building Planning at the Institute for Architecture and Urban Planning at UdK Berlin. He is a member of the Berlin Art Council and is involved in the Initiative Haus der Statistik.

Bellastock was created in 2006 within the architecture school of Belleville and is a research platform and annual festival. It works with schools, enterprises, local authorities and actors concerned with city/territory planning projects. Today, it is an operational association for the establishment and monitoring of innovative architectural projects.

Lila Bobrowicz was born in Jerusalem and is interested in space, the environment and political activity. She is currently studying architecture in Jerusalem and is a graduate of the Arava Institute for Environmental Studies. She has a background working in environmental education and creating amateur short films.

Daria Bocharnicova, PhD, is an architectural historian and curator of the Russian Turn programme at the Center for Fine Arts BOZAR, Brussels. She’s worked in Yekaterinburg and Saint Petersburg and studied in Italy and the US. Her research lies at the intersection of the history of modern architecture and urban planning with that of state socialism.

Ahmad Borham is an architect, urban researcher and teacher at the American University in Cairo. He runs the Drawing Parallels blog and co-founded Madd Platform, which helps local initiatives and to implement on-the-ground projects. He co-directs Cairo from Below and is part of urban initiatives such as Built Environment Collective and Tadamon.

Helena Bosch-Vidal was born and raised in Barcelona and is an MA graduate of Design Space and Communication at HEAD Genève. Her research and design praxis is at the crossroads of different fields such as philosophy, history and experimental film. Her work is intrinsically linked to a feminist and critical questioning of our current context.

Sarah Bovelett explores and discusses interaction, systems of habitation and temporality. She is intrigued by the idea of the unfinished. Within the scope of inside, outside and bigside architecture, her processes are collaborative. Currently, she loves encyclopaedias, dictionaries and the exploration of their entries as ingredients of a recipe.

Vilma Braun was born in Budapest, and she is currently living between Berlin, Leipzig and Rotterdam. She has undertaken internships all around Europe, with both architects and visual artists. Her focus is on people’s different habits and forms of life.

Adela Bravos is an architect who has studied at ETSAM Madrid, TU Berlin and the Institute for Applied Theater Studies Justus-Liebig-University in Gießen. Since 2009, Adela has been artistic director of NoFourthWall Architecture Performance Group and is currently a PhD student at the UdK Berlin.

Lisa Brawley teaches critical urban studies, and Feminist and Queer theory at Vassar College as the Anne McNiff Tatlock '61 Chair for Multidisciplinary Studies. Co-author of D'Apres Nature, a book on urban park design, democracy and agricultural modernity in 19th century US. Her work engages capitalist urbanisation and the struggle for a just city.

Tchelet Brown works with child refugees and is based in Tel-Aviv, Israel. A postgraduate in psychoanalysis (UCL), she is trying to combine her interest in psychoanalytic knowledge with architecture and public space.

Cynthia Brown holds a PhD in Anthropology and Critical Media Practice from Harvard University 2018. She researches art, urbanism, social change, critical heritage practices and post-industrialisation. Her work seeks to draw upon image, audio and other modalities of representation within collaborative research endeavours and practices of knowledge-making.

Juan Brunetti is a Chilean architect who has worked in architecture and landscape ateliers and collectives in Chile, Germany and Portugal, where he currently works as a volunteer for an environmental project. He is interested in how interventions in public spaces can be drivers of social development.

Ted Byfield is a recovering artist, editor and academic. His current project is obscuring his biography.

Brigida Campbell is a Brazilian artist and professor who holds a doctoral and masters degree in Fine Arts. She is currently working at the Fine Arts School of UFMG, the Federal University of Minas Gerais. As an artist she works with different mediums such as urban interventions, installation, artist publishing and printed materials.

Juan Chacón is a member of the architecture collective Zuloark, a distributed architecture and urbanism open office, founded in 2001. The collective has been developing flowing and collaborative professional working models and building co-responsibility environments through shared authorship projects.

Xin Cheng is an artist and researcher focused on everyday resourcefulness, solidarity in communities and improvisation. She's embarked on drifting field research in Norway, Taiwan, Cambodia, Switzerland, Korea, Japan, Mexico and Germany. Current works in Hamburg include: Making like a Forest, Porous-elasti-city and Following the Rubber Trails.

Prof. Dr. Izaskun Chinchilla gained her PhD from Universidad Politécnica de Madrid, where her thesis was awarded Magna Cum Laude. She is a 2017 Honor International Fellow at RIBAS and Senior Teaching Fellow, Senior Research Associate and Public Engagement Fellow at the Bartlett in London. She has taught at many universities in Europe.

Colorama is a Riso-printing studio with a small comic-distribution and publishing section based in the Kulturhaus ACUD in Berlin. The studio is run by Johanna Maierski.

Comunal: Taller de Arquitectura was founded in 2015 in Mexico City by Mariana Ordóñez Grajales, an architect graduate of Autonomous University of Yucatán. She was joined in 2017 by architect Jesica Amescua Carrera, graduate of the Universidad Iberoamericana. For Comunal, architecture is not an object, it is a participatory social process, alive and open.

Mauricio Corbalán is co-director of m7red, an independent research/activism group in Buenos Aires. They built an open data platform at the Matanzas Riachuelo river basin and are now examining spatial consequences of Sandra's case, an orangutan at the Buenos Aires zoo. m7red collaborators include Jeanne van Heeswijk, Forensic Architecture and raumlabor.

Magdalena Ćwik is a Polish architect who studied in Warsaw, Horsens, Cottbus and Porto. Since 2012, she has been living and practicing in Berlin, where she worked at O&O Baukunst and Atelier Fanelsa. She has a strong interest in self-organised and self-built architectural structures, and appreciates participative thinking and design processes.

Johanna Dehio works in different constellations on applied research and design projects in social and cultural contexts. She has been involved in various projects with Constructlab and with OH group on transdisciplinary process-design. She has taught at UdK Berlin, Free University Bolzano and HfbK Hamburg.

Adolfo Del Valle Neira is a writer and masters student at UdK Berlin and studied architecture at the Architectural Association in London, where he co-founded and co-edited the student weekly publication PNYX.

Prof. Dr. habil. Christopher Dell is a musician, theoretician and composer. Dell holds a PhD in Organisational Psychology and a habilitation in cultural studies. Dell is head of the Institute for Improvisation Technology, Berlin. Professor of Urban Design Theory at UdK, Berlin. Dell is one of Europe's leading award-winning vibraphonists.

Chloe Detchart is a master's student of architecture at ENSA Paris-Malaquais, and studied at ECNU Shanghai, but is now on Erasmus at UdK Berlin. Chloe is interested in participative architectural and urban processes as well as trying to understand how our designing architecture and cities has changed from a top-down to a shared-knowledge approach.

Sebastian Diaz de Leon studies architecture at UdK Berlin. He is working on a book about the work of Inken and Hinrich Baller and is a tutor at the chair of Jean-Philippe Vassal. He is interested in the politics of spatial production, and working with pens, pencils, saws, nails, hammers, screws, cooking spoons, cameras, printers and cucumbers.

Anna Dobrova studied architecture at the National Academy of Fine Arts and Architecture in Kyiv and the Technische Universität Vienna. Anna has worked in architectural and urban planning buros such asForma Architects in Kyiv, Feld72 and Bogner.cc in Vienna. In 2014 Anna co-funded NGO CityAction (MistoDiya) to facilitate social urban and art projects.

Monika Gabriela Dorniak is an interdisciplinary artist with a background in textile, psychology and dance. In her practice she analyses socio-political issues through collaboration with dancers and scientists. She has held workshops on agency, body-mind, and solidarity at the Tate Modern London and Khalil Sakakini Cultural Center in Ramallah.

Anna Erdmann and Franziska Goralski, die Blaue Distanz, move between flokatis, logos and mental figures. They work on queer ways of living/learning, lesbian realities, (digital) feminist perspectives and finding common ground. Their concept/research-based approaches yield spatial settings, collective investigations and speculative advertisements.

Omer Even-Paz is a sculptor and a multimedia artist who graduated from Chelsea College of Art (UAL) London and lives and works in Berlin. Omer has exhibited and performed in England, Germany and Israel. Solo shows including Punktum Gallery, London in 2017 and Bezalel7, Jerusalem in 2014.

Ignacio Farías is professor of urban anthropology at HU Berlin. His work explores the politics of urban disruptions (and waves), from tsunamis to noise. He experiments with anthropology as a form of urbanism, refiguring ethnography as a form of city making performed by various actors and by other means, moving from textual to material productions.

fem_arc collective is a group of six+ women who collaboratively form a critical spatial practice, positioned in the broader architectural field. Within the growing gender debate, they question disciplines and boundaries, historically set by men. They are developing a podcast on artists/architects exploring methods that broaden the spatial vocabulary.

Berit Fischer is an independent curator, writer and yoga practitioner. Her curatorial research focuses on socially produced spaces, the creation of fields of action, and the development of spaces for critical engagement among other topics. She has published articles and has given lectures and workshops around the world.

Caroline Freisfeld is a German qualified lawyer and an urbanist based in Berlin. She is passionate about the power of urban design and wants to help people design their urban environment. She uses the law as a lens through which to understand the ongoing processes at work in cities.

The Funambulist was founded in 2015 by architect Léopold Lambert, and later joined by Noelle Geller, Flora Hergon, Nadia El Hakim, Margarida Waco, Carol Que and more. The Funambulist is a bimestrial print and online magazine articulating questions relating to the political dimension of the relationship between bodies, design and the built environment.

Lena Giovanazzi is a German photographer based in Berlin and Freiburg who has contributed to NEON, brand eins, Spiegel, Missy and nomad. She was previously uncube magazine's editorial designer from 2013-2016. Lena studied communication design at the University of Applied Sciences Mainz and has worked with design studios such as Projektbüro .Henkelhiedl, Nordsonne Identity and Bildmitte.

Becca Rose Glowacki is a maker and researcher based in Bristol, UK. She works with hardware and software, glue and thread. She designs learning activities to support many ways of using and relating to technology. She teaches Digital Media in the Computer Science and Creative Technology department at UWE Bristol and is a PhD student at Goldsmiths.

Dr. Jon Goodbun is involved in a number of initiatives/projects at the intersection of ecological thinking and experimental pedagogy, and is setting up Rheomode Athens. Jon is a Professor of the Masters in Environmental Architecture in London, and is currently working with Andean communities in the Antofagasta region of Chile and a book on the work of Gregory Bateson.

Julius Grambow studies architecture at the Technische Universität Munich and the Accademia di Architettura Mendrisio. Through collective discourse, Julius investigates the reception of recently emerging tendencies – such as image-based permeability, ephemerality and austere genericness – that are rapidly becoming normalised.

Andrea Gonzales focuses on the relation between materiality, time and ideology, exploring design and its relation to production systems and value transmutation mechanisms. She rethinks publishing practices to develop new forms of communication to promote research, innovation processes, produce new coherences/narratives and engage new communities.

Alex Gross studied Fine Art at the UdK Berlin and received his MA from the Glasgow School of Art. He has exhibited his work at many venues in Europe, America and Australia. He is Lehrbeauftragter for the art foundation course at the BTK-Berlin and is writing his Dr. phil. on "Gehen im Matsch".

Berta Gutiérrez is an architect and researcher based in Denmark. She views architecture and design as catalysts for new knowledge-production experiences. Her practice approaches design as a transversal process of inclusion, participation and creation. Currently, she is project leader at Rosan Bosch Studio, working on many international projects.

Marcell Hajdu is a transport engineer and urbanist, whose main interest is the influence of collective memory, remembering and heritage on cities. Marcell will be working on these topics as part of a PhD project, taking the right-wing populist neo-conservative political environment in Budapest as one example.

Rita Hajj is a Lebanese artist and designer, currently based in Geneva. Rita explores the immersion of the self and reproduction of behaviours in dissimilar socio-political contexts. Looking at the internet as an imperialist power, and at bodies as materialist matters for the pleasure of the gaze.

Saskia Hebert (Dr.), runs the office "subso-lar" architecture & urban research" in Berlin together with Matthias Lohmann. She works at the interface of research, teaching and practice of urbanism and currently holds a profes-sorship in the master's programme "Transfor-mation Design" at the Hochschule für Bildende Künste (HBK) Braunschweig.

Jonathan Heck did not want to be an archi-tect who builds houses as problem solving objects. Following civil service in a communi-ty in Rio de Janeiro he undertook an appren-ticeship as a carpenter and started working collectively on several building sites together with their future users while studying archi-tecture at UdK Berlin.

Benjamin Hickethier was born in Berlin. He's lived and studied in London, The Hague, Maastricht and Stavanger. He researches criti-cal visual communication focusing on collab-orations, organising and self-initiated projects on graphic design, and how we collaborate. Printing and publishing as &soWalter (usw). He is part of Fazed Grunion collective.

Satomi Hisamoto, is originally from Japan and now an MA student in Design: Expanded Practice at Goldsmiths in London. Before coming to the UK, Satomi worked for a design company in Osaka, specialising in display design. Satomi is interested in creating memora-ble experiences, using sensory detail to stimu-late curiosity and social interaction.

Elise Hunchuck is a Berlin-based indepen-dent researcher, designer, editor and educator with degrees in landscape architecture, phi-losophy and geography. Her recent research in Ukraine, develops cartographic, photographic and text-based practices exploring landscapes of disaster through configuring and reconfigur-ing the infrastructures of risk.

Gary Hurst works with a variety of media to create installations, montages of video, sound, readings, texts and images of various sources in order to explore poetic dimensions of social memory. His artistic process draws primarily on encounters with places, people, books, lan-guage/s - written or spoken - imaged words and the struggles they reveal.

Jonas Illigmann is currently studying archi-tecture at UdK Berlin. His bachelor's project, to-gether with Luise von Zimmerman was awarded the Helmut-Hentrich-Stiftungspreis 2018.

Georgi Ivanov is a social worker at Amaro Foro e.V. Berlin and the contact and consulta-tion point "Nevo Drom" ("New Way"). The proj-ect targets the demand of (new)comers from EU countries, mainly Bulgaria and Romania, and acts as a bridge between existing structures and the self-empowerment potential of the group.

Kirk Jackson is a technologist and data vi-sualiser from San Francisco who has worked in various urban planning, mapping and public policy contexts. He is interested in exploring intersections of technology, community en-gagement, and spatial planning that are tangi-ble, inclusive, and grounded in place.

Juanito Jones is an architect, designer, teacher, party host and DJ. He is currently leading projects as part of Zoohaus/Intelligen-cias Colectivas, Mecedorama and Zuloark-and part of design teams at Leon11 and Concept56. His last project/research, "Uneven Growth: Tactical Urbanisms for Expanding Megacities" exhibited at MoMA in NYC and MAK Museum.

Valentina Karga is an artist/architect based in Berlin. She's a professor for the initiation of art in Design at HFBK Hamburg. Valentina's projects encourage participation, facilitate commoning practices and are concerned with sustainability. Her multimedia work lies some-where between conceptual art, design/archi-tecture and social engagement.

lenke Kastelein is an interdisciplinary artist interested in perception, the senses, contexts and habitats. She uses a scenography-of-space approach with walking performances, treating spectators as participants. She has a BA in Art History from Utrecht University and studied photography. She is a guest lecturer at the AR-TeZ and Pécs University.

Suvi Kempainen is a choreographer/per-former whose work anchors the body in rela-tion to non-bodily textures at the intersection of visual art, choreography and text, question-ing the structures that produce art and labour. She graduated as a dancer from North Karelia College in Finland and studies at the Hoch-schulübergreifenden Zentrum Tanz Berlin.

Daria Khvorova is an illustrator fascinated by Russia's relationship with its post-Sovi-et spaces. In visiting cities she most admires their inhabitant's life stories, neighborhood relationships, habits, and everyday activities. She renders these observations as illustration, to explore them, and find within them a new-found knowledge.

Raphael Kilpatrick is from Melbourne, Aus-tralia. He is informally a cook, builder, univer-sity educator and multi-disciplined designer working with social enterprises and NGOs. With postgraduate studies in disaster, design and development, he values participatory processes that build resilience and prioritise degrowth.

Bernd Knies is an architect and urban planner. He is Professor for Urban Design at HafenCity Universität Hamburg where he es-tablished the Master Programme Urban De-sign. He is interested in the negotiations of the contemporary city and diagramming its plan-ning principles. He initiated the project Build-ing Market 2.0. Practices and Materialities of urban self building and frugality.

Kathleen Knitter is the artist liaison and gallery manager for Capitain Petzel, Berlin. She has held the private dinning project "eats here" with artist Richard Frater for several years, seeing food as social factor and source to communicate. Kathleen has worked in pro-duction management for several exhibitions (Megastructure Reloaded) and public art proj-ects (Neon Indian by Cyprien Gaillard, Vara Main Station by Katharina Grosse).

Bernd Köhler studied architecture, sculpture and multimedia in Karlsruhe. He worked in of-fices in Germany and China before joining the Werner Sobek Group in Stuttgart where he is an architect and project manager for Werner Sobek Design in the experimental unit Urban Mining & Recycling (UMAR) as part of the NEST research building on the campus of the Swiss Federal Laboratories for Materials Testing and Research (Empa).

Anna Kokalanova is currently writing her PhD thesis on "Arrival Infrastructures: Spa-tial practices of Bulgarian Roma in Berlin". In her research she focuses on the informal and temporary manifestation and design practices of the urban. Since April 2017, she has been working as a teaching and research assistant at UdK Berlin.

Elke Krasny is a cultural theorist, urban re-searcher, curator and author. Her work spe-cialises in architecture, contemporary art, urbanism, histories and theories of curating, critical historiographies of feminism, politics of remembrance and their intersections. She is a professor at the Academy of Fine Arts Vi-enna, Austria.

Kostiantyn Kuchabskyi is an architect-uto-pist and urban experimentator from Kyiv, Ukraine. Alongside friends he is developing a platform for education and research on the topic of co-living in within neighborhoods. As a practitioner he works on temporary interven-tions in public space.

Jannik Lang studies product design at the Karlsruhe University of Arts and Design. His bachelor's thesis explored the correlation of the personal and societal impact of objects and how they manifest in tangible, formal properties - probing methods of how we might comprehend and therefore design these invis-ible aspects of our material surroundings.

Judith Lavagna is a Berlin-based curator in visual/performing arts, cultural producer and educator. She creates processual formats of exhibition making and performance, and col-laborative and educational forms of research. She has a Curating Contemporary Art MA from Paris IV-Sorbonne and Fine Arts from École Européenne Supérieure d'Art de Bretagne.

Véronique Leblanc is a curator, writer and lecturer at Université du Québec à Montréal. Focusing on context, process, and relation-al-based practices, as well as connections in art, ethics and politics. She researches art practices that combine documentary with col-laborative and performative approaches that work on the imagination of the common.

Antonia Lembcke is studying for her masters degree in architecture at UdK Berlin. She previ-ously studied at London Metropolitan Univer-sity and TU München and is interested in com-municating architecture and writing as a tool.

Tor Lindstrand is an architect and a Senior Lecturer at Konstfack in Stockholm and a co-owner of LLP arkitektkontor AB. He co-ina-tiated the International Festival (2003-2010), a practice working on context-specific projects. In 2010 he founded Economy Together, a prac-tice working with architecture, art, education and performance.

João Gonçalo Lopes is an architect from Portugal. He has lived and worked in Lisbon, Madrid, Tokyo, Shanghai and London and cur-rently has his own practice in Leiria, Portugal. He is a member of the colectivo TIL, where he explores experimentation in design towards civic and public intervention.

Franca Lopez Barbera is a Berlin-based Ar-gentinian designer and researcher. Her work questions the idea(l) of the posthuman collec-tivity without giving up hope on compassionate co-existences. She's into all things blurry, material agency, and nonhuman subjectivities at the intersection of design, performative ac-tions and new materialist theories.

Jöran Mandik studied Urban Planning at the Technical University Berlin and the Royal Mel-bourne Institute of Technology. He also com-pleted a training in Design Thinking from the Hasso-Plattner-Institute, Potsdam. Jöran is also part of the urbanist collective Raumstation, and co-host of Berlin news podcast Radio Spätkauf.

Camille Martenot is a designer interested in urban strategies and social practice. She holds an MA in Design from Institut Supérieur des arts de Toulouse. Engaged in collective projects challenging our relationship to con-temporary urban space, she uses design as a tool to include the citizen in the thinking/ making of the city.

Yago Martin Granados is an architecture student from Madrid. He took part in the two-week the Making Futures School infrastruc-tures workshop in June and is eager to engage in the Making Futures School.

Christof Mayer studied architecture in Lon-don and graduated from Technische Universität Berlin. He is a co-founder of raumlaborberlin. In 2014, he completed a residency at the Monash University, Melbourne. Cristof is a professor at Bergen Architecture School, Norway since 2017 and since 2018 guest professor for architecture and urban development at UdK Berlin.

Modem Studio is a design practice aiming to create strong visual narratives, with a portfolio of work ranging room web projects to full brand and cultural identities. Modem Studio have worked with, among others, Westminster Uni-versity, the Belgian Embassy, and the German Pavilion for the Venice Architecture Biennale.

Daniella Mooney is a Berlin-based South Af-rican artist who works across multiple medi-ums, including painting, sculpture and instal-lation. Her process includes wood and stone carving, which is coupled with an interest in diverse forms of spiritual practices and col-lective celebration.

David Moritz is an architect and assistant professor for sustainable design/experimen-tal construction at BTU Cottbus. He founded rocknrollarchitecture and works with Con-structLab and the PEP PhD programme at TU Berlin. With the European Space Agency and Swiss Space Center he is working on a moon habitat for Igluna 2020. Above all, he loves his monkey.

Ignacio Morrejon Ferrer is a Spanish archi-tecture student, he worked on two-week Mak-ing Futures School infrastructures workshop in June. He is keen to take part in the Making Futures' new learning context and emergent radical system of collaboration.

Nyima Murry is from Lancashire, UK and is studying Interdisciplinary Architecture at the Bartlett, and studied abroad in Vienna for one year. He hopes to work in research and activ-ism in architecture. Having worked on perfor-mance and sound architectural projects, his practice is predominantly based in film and sound art installations.

Tania Napravnik is based in Vienna and is coordinator of the community radio group "Women on Air- Global Dialogues", while also working as a communication trainer and free-lance journalist. Tania is interested in interdis-ciplinary thinking and how it can contribute to social change and solidarity across borders.

Akshaya Narsimhan studied art and architecture, and her current practice oscillates between architectural educator and artist, based in Bengaluru. Through a thinking-through-making approach, her work focuses on understanding the ambiguous boundaries between the maker and the made, through participation and exchange.

Jessica-Maria Nassif is a recent Masters graduate in Space and Communication at the HEAD University of Geneva. She uses her various skills to design multidisciplinary experiences, and is currently exploring performance and sound design to challenge algorithmic governance technology such as audio surveillance.

Nina Nikic is interested in interdisciplinary projects. Nina has worked in exhibition design, deepening collective experiences through craftsmanship, art and design. Nina's research is focused on broadening the understanding of a given context, helping to grasp and question different aspects of spatial design.

NO SHADE is a club night and DJ training programme for female, trans and non-binary DJs based in Berlin, developed in collaboration with ACUD MACHT NEU and funded by Music Board Berlin. It is a one-month training programme encompassing live hardware and software tutorials, basic music theory knowledge, useful technical knowledge and mentorships.

Grete Ohlendorf studies architecture at UdK Berlin. Grete has worked on a theatre for children in Langa close to Cape Town and a flat for midwives in the Volta Region of Ghana. Grete looks forward to engaging with the Making Futures process of working together and getting to know the many different perspectives of the fellow participants.

Idil Onen is a historian who is currently a data member of Portrait of Unbelonging. She has been working to develop a digital mapping project that aims to visualise the destruction of Sur, Diyarbakir, Turkey, during and after the military operations carried out by the Turkish government against its Kurdish population in 2015-2016.

Özgün Rüya Oral is a researcher and lawyer studying her masters in the Urban Studies programme in Malmö University. Özgün enjoys experiencing, observing, collecting and writing about the city. Özgün is interested in action-based research, commoning and solidarity practices, feminist and post-colonial urbanism discussions.

Göksu Özahishali is a Campaigns and Activism Officer at Amnesty International Turkey. Göksu studied at the Sociology Department of Bogazici University, and Gender Studies and Women's History in Central European University. Göksu also works on Sur: A Tales of Two Cities digitally documenting the destruction and reconstruction of the UNESCO Site.

POI is an independent research group composed by Rosario Hurtado, Roberto Feo, Stuart Bannocks and Just Mike.

Olga Polyakova is based in Saint Petersburg and in 2014 joined Trava, a civic education platform on politics, culture, society and self-organisation. Since 2013, Olga has initiated urban festivals on food and reclaiming the city. Olga also conducts excursions for locals in the neighbourhood and is interested in was-tecooking and communal housing.

Sheetal Prajapati is a Brooklyn-based educator, artist and administrator. She is currently a faculty member at the School of Visual Arts in New York in the Master of Fine Arts program. Her work explores the possibilities for engagement and artistic production emerging from collaboration, experimentation, exchange and interdisciplinary practice.

Radio Spätkauf is Berlin's English-language podcast, keeping international residents informed about local politics, public transport, urban development, culture, bicycles and bars. Since 2012, the podcast has recorded live monthly, and is presented by a rotating cast of hosts including Joel Dullroy, Maisie Hitchcock, Jöran Mandik and Daniel Stern.

Alfredo Ramirez Raymond is a designer from Ecuador interested in unconventional research environments, design as learning and playful making. He believes these approaches generate unexpected joys that can connect unlikely publics and create new planets and species through acts of radical sharing with every critter on planet Earth.

Anna Rebrii has reported on the political and human rights situation in Turkey for openDemocracy, Jadaliyya and The Region, engaging local organisations that address these violations by the state against its Kurdish minority. Anna also works on visualising the destruction of the city of Sur by the state and the displacement of its Kurdish population.

Jürgen Rendb is an Austrian-born and Bratislava-based radio editor and researcher, dedicated to peripheries and marginalised knowledge. Guided by curiosity, he is constantly wandering, absorbing and occasionally intervening at the fringes of urbanity. He initiated the artistic research platform Stadlnova, based on the idea of a fictive suburb between Vienna and Bratislava.

Alona Rodeh is a Berlin/Tel Aviv-based visual artist whose works are often room-spanning installations combining light, movement and sound. These deal with the materials and technologies that shape our visual/sonic urban environment. Her work "Safe and Sound" explores histories of off-the-shelf reflective, phosphorus and illumination technologies.

Leonie Rousham is an artist and filmmaker. She is the co-founder of the Reading Room Collective, a nomadic reference library and bookshelf on wheels, and a member of Anti-university Now, a collective that programmes free and inclusive radical learning and mutual education events, reimagining the 1968 anti-university of London.

Gregoire Rousseau is a Helsinki-based artist, educator and expert in technology. His research focuses on electricity as a form of energy in the arts and its social/political implications. He teaches technology in contemporary art practice at many art academies in Europe, has exhibited internationally and co-founded and contributes to Rabrab Press.

Gözde Sarlak has been a doctoral candidate at the Habitat Unit at TU Berlin since January 2018, having previously worked as a research assistant at the Department of Architecture at Istanbul Bilgi University. Her doctoral research aims to explore notions and practices of heritage through a focus on the relationship between people, landscape and governance in the land wall market gardens of Istanbul.

Dr. Tatjana Schneider is a professor at the Technical University Braunschweig, and co-founder of Glasgow Letters on Architecture and Space and Agency. She researches the socio-spatial, economic and political parameters in architecture and cities. She is co-author and co-editor of many books, such as Spatial Agency: Other Ways of Doing Architecture.

Chantal Schöpp studied Ethnology in Leipzig and Istanbul. She's worked for the Bundesnetzwerk Bürgerschaftliches Engagement (BBE) and in project management at the Mercator Foundation. She is a member of the initiative MUMA, an open forum for the night-time economy and (electronic) music, which brings together relevant actors and concrete needs.

Dubravka Sekulić is an architect researching transformations of contemporary cities, at the nexus between production of space, laws and economy. She is currently assistant professor at the IZK Institute for Contemporary Art, TU Graz and is also an amateur librarian at Public Library/Memory of the World, where she maintains feminist and space/race collections.

Promona Sengupta stays underwater until her lungs burn and she sees golden koi with broken pomegranates in their mouths. She's worked as a curator, teacher, activist and actor and writes fiction for/about women who feel they are going crazy. For her, the world can be changed and oppression ended by imaginative politics that embrace pleasure and care.

Alizée Serazin is a young French architect who tries to enrich the classical vision of architecture taught in school by participating in projects or workshops that propose alternative and politicised architectural practice, highlighting issues like social intensity, re-dynamisation of marginal territories and responsible building practices.

Fiona Shipwright is a Berlin-based writer/editor originally from London, interested in exploring the relationship between the built environment and the realm of the digital. Previously an editor at uncube and a founding member of &beyond, she has worked on projects with Phaidon Press, raumlabor and transmediale. In 2017 she co-founded Way Too Concrete.

Merve Şimşek graduated from Karlsruhe Institute of Technology in Germany, where she co-curated the lecture series Skizzenwerk Zeitgeist.

Ellie Skinner is an Australian architecture student, who recently completed an exchange at UdK Berlin. She enjoys exploring the transformative and immersive nature of architecture, creatively and socially. She hopes to complete her bachelor with a focus on the agency of architecture, particularly when it comes to sustainability and inclusion.

Jonathan Solomon is a Chicago-based architect and founder of Acute Angles Incorporated. He is an editor of the journal Forty-Five and the series 306090 Books, as well as a director of the gallery Space p11. Jonathan holds a BA from Columbia University and a MArch from Princeton University, and was a curator of the US Pavilion at the 2010 Venice Architecture Biennale.

Dr. Katalin Solymosi lives in Berlin and works as a consultant in international development cooperation. She has a PhD in sustainable agriculture and a Masters in Forest and Environmental Sciences from the University of Freiburg, Germany. She advises large investors and organisations on how to plant trees at scale and how to transform the global agri-food system into a more sustainable one.

Carmen Staiano is an architect and violinist from Italy. She studied at Università Roma Tre and HafenCity Universität Hamburg where she received an honorable mention for her urban regeneration project Essen Süd-West-Stadt. She's been an architect in Berlin since 2017 and is currently she is working on her master project thesis and at raumlaborberlin.

Dr. Stavros Stavrides, architect, is professor of graduate and postgraduate architecture courses at Athens Polytechnic. His research focuses on emancipating spatial practices and urban commoning. His publications include Common Space, The City as Commons (London 2016) and the upcoming Common Spaces of Urban Emancipation, as well as numerous articles.

Corinna Studier is a postgraduate student of architecture at UdK Berlin and a former TU Berlin student. Before studying architecture she worked in fashion and lived in New York, Paris, London, Athens and Seoul. She was part of the workshop which developed the structures being used as part of Making Futures School.

Sophia Sundqvist graduated from Lund School of Architecture in Sweden and spent a year as a visiting student at the master program of Bergen School of Architecture in Norway, afterwards going on to work at raumlabor. Currently she is based in Sweden, completing her final diploma in architecture at Lund School of Architecture.

Rosario Talevi is a Berlin-based architect interested in critical spatial practice, transformative pedagogies and feminist futures, which she applies through various spatial, editorial and curatorial strategies. She has held teaching and research positions in Berlin and Buenos Aires.

Deborah Thoden lives together with her little daughter in Berlin, Kreuzberg. Deborah studied business economics and is working in a small, family owned construction company. She is particularly interested in natural construction materials and solutions for sustainable construction.

Alkistis Thomidou is a Berlin-based Architect who studied at the Aristotle University of Thessaloniki and ETH Zürich. She currently is a teaching assistant at the Institute for Sustainable Urbanism (ISU) TU Braunschweig. At the center of her work is the investigation of the built environment in its different dimensions in Western and non-Western contexts. From September 2019 she will undertake a fellowship at Akademie Schloss Solitude.

Urban Gossip is a group. They are established spatial practitioners but first and foremost they are friends. They randomly share critical theory with each other and more deliberately read out loud in public. They discuss feminisms, materialities, ontologies and urbanisms as they relate to their separate and common practices. They collaborate. They keep it informal.

Biographies

Mara Usai is an architect and graduate of KU Leuven who is currently working with an action and research collective specialised in participatory planning and design. She co-founded and curates projects for Eterotopia, which explores the current state of Italian territory through different actions from research events, workshops and performances.

Jean-Philippe Vassal, is an architect and founder of Lacaton & Vassal. He worked as an urban planner in Niger from 1980 to 1985 and has been a professor at the UdK Berlin since 2012. Lacaton & Vassal has carried out numerous international projects of note in the field of housing, as well as the renovation of the Palais de Tokyo in Paris.

Marion von Osten, is a curator, researcher and writer who lives and works in Berlin. She has been working as a curator and artistic director of bauhaus imaginista (2018-2019) since 2014, and was joined by Grant Watson as co-curator and artistic director in 2016.

Abdul Wahid undertook postgraduate research with the Bauhaus Foundation and the Dubai International Academy. Afterwards he taught in Pakistan where he opened his own studio. Abdul organises different architects residencies across Pakistan to encourage architects to learn from and work in remote areas of the country.

Raul Walch is a Berlin-based sculptor and conceptual artist who graduated from UdK Berlin with Olafur Eliasson and received a scholarship from the Institut für Raumexperimente Berlin. In his site-specific interventions, he turns into a critical investigator, performer and activist. He's held many international residences, among them endeavours in Ethiopia and Japan.

Janin Walter is a Berlin-based architect graduate from TU Berlin. She's worked as an urban designer in Holland and Switzerland. She studied Space Strategies at the School of Art Weißensee, after which she began teaching at the TU Berlin. Janin has participated in several residential programmes such as ones in Guangzhou, Hong Kong and Riga.

Lena Wegmann is an urbanist and landscape architect with a deep interest in the IBA StadtLand, building culture, critical spatial practice, spatial feminism and climate resilience. She has worked for and with IBA StadtLand Thüringen, manoffice, Raster:Betón, constructLab, raumkon19, schauschau kollektiv & Rabryka Görlitz.

Adam Wood is an interdisciplinary social scientist researching educational and architectural futures. His work explores what expectations of teaching/teachers and learning/learners new school designs articulate and how these expectations can be respectful of teachers' and students' own educational desires. He writes at architectureandeducation.org.

Jessica Wood is both a student and an educator, learning and teaching both architecture and interior design in Melbourne, Australia. She has broad interests ranging from the logistics of late-capitalism to regenerative agriculture. She also works for the non-profit housing provider, Nightingale Housing.

Ignacio Farías

Parts and Traps for Making Futures: city making as a practice of entrapment

When it comes to urban practice and urban futures, who are the so-called experts and what exactly does “participation” look like? In this essay, directly prompted by many of the core questions underpinning the Making Futures, Ignacio Farías concludes that an approach to participatory urbanism based upon the “setting of traps” might just offer the best mode of engagement. Ignacio will be part of Making Futures School on the Collectivity Track.

Let me begin with two observations concerning current transformations of urban politics that set the scene for the making of urban futures.

Firstly, we are entering a moment in urbanism, in which key transformations increasingly concern techno-scientific issues, such as climate change adaptation or algorithmic urbanism. In this context, as the Invisible Committee (2014) has argued, power becomes increasingly logistic and, with that, our analytical frameworks need to change as well. Conventional political economy approaches become indeed increasingly insufficient to grasp current challenges in urban politics, for what is at stake is not just the government of urban populations as “citizens” or “consumers”, but the emergence of new figurations of urban residents as “users”, “data points” or even “sensors”. Thus, urban politics increasingly revolves around the relationships people maintain with various urban infrastructures.

Secondly, even though participation has become an obligated passage point for contemporary urbanism, it has mostly failed to address the techno-politics of urban infrastructures. Still today, participation is mostly imagined as the overcoming of knowledge deficits among affected communities, taking the form of communication and educational campaigns. Participation is also practiced as a form of market research: an information-retrieval procedure to elicit the visions and preferences of different socio-demographic groups. Yet, by

invoking “the community” or the “users”, these approaches make invisible the expert knowledges and technical abilities of concerned groups, citizen initiatives, activists, and others about matters of shared concern.

These infrastructural and participatory turns in urban politics are of course not two separate processes. We need to ask how these developments empirically intersect; and, most importantly, how the concepts of infrastructure and participation might complement and even redefine each other. Doing so might allow us to unpack other conceptual figures for the making of urban futures.

MAKE PARTS, NOT WHOLES

The core issue in participation is the relationship between parts and wholes. Accordingly, we might distinguish between two different types of participation: one involves the “making of wholes”, that is, practices that attempt to integrate parts, so that they participate of an emergent coherent overarching whole (assuming the whole to be more than the sum of the parts); the other type involves the “making of parts”, that is, practices that contest existing wholes by pointing to parts that have not been taken into account (assuming the whole to be less than each of its parts). In making this distinction, I follow Jacques Rancière (2015), who argues that all forms of government are ultimately about making and policing coherent wholes. In a somewhat

counterintuitive move, Rancière argues that democracy is not one amongst the many forms of government, but a political event that is characterised by the disruptive emergence of a new part that disrupts the whole.

What follows from such attention to “parts without a part” is a redefinition of participatory urbanism

The core issue in participation is the relationship between parts and wholes.

from a practice concerned with the articulation of “commons” to one concerned with the articulation of “uncommons” (Blaser and De la Cadena 2017). The commons are indeed a figure of the “whole”, of the city as a shared ground articulated, crafted and imagined in the worlding projects of many initiatives and collectives. The participatory is thus often imagined as an operation of partaking in the creation of a new whole, of a new definition of the community. The challenge, it seems to me, is to reimagine the participatory as also involving an operation of partitioning existing wholes through the creation of irreducible, untranslatable, uncomposable parts. Such articulation of the uncommons creates

“a condition that disrupts (yet does not replace) the idea of ‘the world’ as shared ground: an idea that appears as the condition of possibility for the common good and of commons” (Blaser and De la Cadena 2017: 186).

The invitation then is to start prototyping urban practices of future making that are not primarily oriented to forging the commons, but that are also invested in performing and articulating the uncommons. One way of operating with the uncommons, I will suggest at the end of this essay, is experimenting with collaboration in city making processes as a practice of entrapment.

MAKE BACKGROUNDS, NOT FIGURES

Let's now explore how the concept of infrastructure might allow us to rethink participation. Importantly, the concept of infrastructure designates more than just a large technical system (sewage, internet, highways, etc.), even though we might speak of such systems as infrastructures. Infrastructures are also the result of processes of visibilization and invisibilization of sociotechnical arrangements. Anthropologist Brian Larkin argues, for example, that infrastructures “are present to the senses, yet they are also displaced in the focus on the matter they move around” (Larkin

2013) – that is, infrastructures result from a specific distribution of the sensible, which foregrounds certain practices and things and backgrounds others. Infrastructure in other words is that which is made invisible through a process of ‘backgrounding’, so that they “are only visible upon breakdown” (Star 1999).

Taking this into account, it becomes evident that demands for participation flourish in situations of infrastructural breakdown. Many urban social movements are precisely a response to the failure of urban governments to implement the modern ideals of universal service and infrastructural provision, especially social housing. Thus, breakdown does not just make infrastructures visible, but also politicizes them, sparking publics into being, and grounding demands for a “right to infrastructure” (Corsín Jiménez 2014), both in the sense of access to basic infrastructures, but also in the sense of a right to prototype future infrastructures. Indeed, a lot of DIY urbanism involves attempts at redesigning the infrastructures, the support life structures, that are lacking for a good urban life.

But, and this is the key point, participation is not just about problematizing the present and prototyping the future, but also about eventually “backgrounding” the socio-technical arrangements designed by urban residents and concerned groups, so that these can enable other futures and other forms of life in a silent and reliable, that is, in an infrastructural manner. This is the challenge that the notion of a “right to infrastructure” should allow us to identify for participatory urbanism: how to create the condition for backgrounding the open and fragile prototypes that emerge in participatory urbanism, how to stabilise them and render them into uncommon infrastructures.

MAKE SENSE, MAKE TRAPS

Such “right to infrastructure” does not only require a recognition of the technical capabilities of residents, activists and other civic society actors to prototype urban infrastructures, but also the enrolment of urban professionals, technical experts and city officials

in other forms of infrastructuring the urban. But who are these certified experts? According to Stengers, the figure of the expert cannot be defined by the type of knowledge or skills they have, but rather by their degree of implication. “Experts”, she suggests, “are the ones whose practice is not threatened by the issue under discussion” (Stengers 2005). Thus, when they give certain recommendations, when they suggest people should have no fears, when they ask people to trust them, it is not their lives, their families, their practices, their habits, their properties that are at stake. Experts, one could say, have a very specific deficit: lack of affectedness. Such deficit calls for two interconnected strategies: the sensitisation and the entrapment of expert reason.

Importantly, the “sensitization of experts” requires much more than making visible the matters of concern of concerned groups and communities. It actually calls for a rethinking of architectural and urban design education, so that, as Tomás Criado has put it, we might “come to our senses” (Fariás and Sánchez Criado 2018). The idea of making experts coming to our senses can be read in at least three ways. Firstly, coming to our senses is a project that requires confronting the various interrelated crises of contemporary urbanism (ecological crisis, real estate crisis, democratic crisis) and radically questioning the

Setting traps is not a form of sabotage. It is a process that requires us to become with and against each other.

techno-economic premises and rationales of architectural and urbanistic practice. Secondly, coming to our senses requires opening up the sensorial apparatus of contemporary architectural practice, which in part due to its ocular-centrism reduces the architectural challenge of shaping space to the design and construction of

buildings. Opening up the sensorial apparatus of architectural practice is a condition for engaging in other modes of production of spaces, paying attention to the performative and multimodal capacities of bodies and their becomings. Finally, coming to our senses involves a redistribution of the sensible, the institution of a new “common sense”, the creation of a new shared ground for a participatory urbanism.

But such sensitisation of experts needs to begin with a clear recognition of the otherness of expert reason and its incommensurability with a participatory urbanism that does not negotiate the value of parts, of partial, interstitial and subaltern modes of urban life, that are irreducible and even incompatible to holistic understanding of the urban and the city. A sensitisation for other modes of making cities is, unfortunately, not a project city administrations and professional experts would embrace as an obvious urgent need. The question then for participatory urbanism is then how to “friendly hack” into the public administration (Seravalli, Hillgren, and Emilson 2014) or, to use a different conceptual figure, how to “trap” (Corsín Jiménez and Nahum-Claudel 2019) professional experts in other modes of infrastructuring urban life.

So, let me finish this intervention describing this latter figure in the hope that it might inspire a different conversation about tactics and strategies for realising a right to infrastructure. Anthropologist Alfred Gell (1996) observed that African animal traps are not just technical devices for capturing or killing animals, but also epistemic and artistic devices that contain a model of the environment of the prey. In other words, what traps express is how the trapper perceives and imagines how the prey perceives and imagines its environment. Accordingly, setting traps might require us first to think like experts, so that we can blend ourselves into their environments and lure them into participatory spaces, that is, spaces of dissent in which they might have no other option than to seriously en-

gage with other forms of sensing, knowing, valuing and ultimately infrastructuring the urban. Setting traps is not a form of sabotage. It is a process that requires us to become with and against each other, to spend more time thinking about how to engage our technical counterparts, the city officials and professional experts, in ways that they might not agree to if we would ask them in advance. This too considering that we need to create situations in which the uncertainties and constraints they are coping with in their work could be made public and open for critique and discussion. It is in this sense that we might need to think of participatory urbanism as involving the setting of traps.

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