PUBLIC SPACE: FIGHTS AND FICTIONS

19–21 May 2016

AKADEMIE DER KÜNSTE

GOETHE INSTITUT

36–hour
Factory of Thought

PARTICIPANTS

#ARCHIDEBOUT
Popular Movement of Architects in #NuitDebout, Paris

NANA ADUSEI-POKU
Philosopher and Curator, Zurich / Rotterdam

JULIA ALBANI
Curator, Lisbon / Berlin

KATJA AßMANN
Curator, Berlin

ETHEL BARAONA POHL
Thought provoker at *dpr-barcelona,* Barcelona

ANA DANA BEROŠ
Architect, Curator, Zagreb

JAAKKO BLOMBERG
Urban and Cultural Producer, Helsinki

PETER CACHOLA SCHMAL
Director Deutsches Architekturmuseum, Curator German Pavilion Biennale Architettura 2016

MERIEM CHABANI
Architect, Co-Founder of *New South,* Paris

COOKING SECTIONS
Spatial Practitioners, London

RENATO CYMBALISTA
Urban Planner, São Paulo

DANIJELA DUGANDŽIĆ
Curator and Cultural Producer, Sarajevo

JOHN EDOM
Architect, Co-founder of *New South,* Copenhagen

ANGELIKA FITZ
Curator, Vienna

EVA FRANCH I GILABERT
Architect, Curator and Director of Storefront for Art and Architecture, New York

FRANCESCA FERGUSON
Curator, Founder Make City Festival, Berlin

PEDRO GADANHO
Architect, Curator, Lisbon

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Architect and Curator / Editor "DEMO:POLIS", Berlin

ELPIDA KARABA
Curator, Athens

KOOPERATIVE FÜR DARSTELLUNGSPOLITIK
Architects, Exhibition Design, Berlin

LÉOPOLD LAMBERT
Founder and Editor of *The Funambulist,* Paris

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Architect, Guangzhou / Shenzhen / Zurich

MARVI MAZHAR
Architect, Karachi

ANNA MINTON
Journalist and Writer, London

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Architect and Urban Planner, Lisbon

OMAR NAGATI
Architect, Urban Planner and co-founder of CLUSTER, Cairo

NICHE BERLIN
Art Historians, Architects, Berlin

JOANNE POUZENC
Architect and Curator, Berlin / Toulouse

BRYONY ROBERTS
Artist, Los Angeles / Oslo

KATHRIN RÖGGLA
Writer and Vice President of the Akademie der Künste, Berlin

RAQUEL ROLNIK
Urban Planner, São Paulo

MATTHIAS SAUERBRUCH
Architect, Berlin

TENTATIVE COLLECTIVE
Artist Collective, Karachi

WILFRIED WANG
Architect, Vice Director of the Architecture Section of the Akademie der Künste, Curator "DEMO:POLIS", Berlin

EYAL WEIZMAN
Architect and Founder of Forensic Architecture, Goldsmiths University, London

SOPHIE WOLFRUM
Professor of Urban design, Munich

PETER ZLONICKY
Architect, Urban Planner, Member of the Akademie der Künste, Munich

ZULOARK
Architects and Activists, Berlin / Madrid

ÜBER DIE KONFERENZ

PUBLIC SPACE: FIGHTS AND FICTIONS
36-STUNDEN-DENKFABRIK
19. – 21. MAI 2016

Wie wollen wir den öffentlichen Raum im 21. Jahrhundert nutzen? Wie kann eine kritische Öffentlichkeit den öffentlichen Raum als demokratische Plattform politischer und gesellschaftlicher Auseinandersetzungen gestalten?

Reale Konfliktzone oder Fiktion? Der öffentliche Raum ist untrennbar verbunden mit den Parametern der jeweiligen Kulturen und Gesellschaften sowie deren historischen Veränderungen. So stellen in den letzten Jahrzehnten weltweite Migration, soziale Konflikte und globale Wirtschafts- und Finanzinteressen oder die Emanzipation von autoritären Strukturen den öffentlichen Raum vor massive Herausforderungen. Er wird weltweit zum Austragungsort gewaltiger Veränderungen und grundlegender Paradigmenwechsel. Zwischen Sicherheit und Überwachung, zwischen Partizipation und Kommerzialisierung, zwischen künstlerischer und sozialer Freiheit und der Demonstration von Herrschaft entscheidet sich im öffentlichen Raum die Zukunft von Demokratie und Lebensqualität.

Während der 36-Stunden-Denkfabrik sollen die oft in Konflikt stehenden Ansprüche an den öffentlichen Raum analysiert und gemeinsam verhandelt werden. Die Denkfabrik bringt Theoretiker, Praktiker, Aktivisten und Künstler zusammen, um Ideen und Visionen im direkten Austausch mit allen Teilnehmern zu produzieren: Es geht um die Zukunft des öffentlichen Raums als politischer Raum.

Eine gemeinsame Veranstaltung der Akademie der Künste, Berlin, und des Goethe-Instituts.

ABOUT THE CONFERENCE

PUBLIC SPACE: FIGHTS AND FICTIONS
36-HOUR FACTORY OF THOUGHT
19 – 21 MAY 2016

How do we want to use public space in the 21st century? How can a critical public sphere shape public space as a democratic platform of political and social dispute and dialogue?

A real conflict zone or a fiction? Public space is intrinsically linked to the parameters of each particular culture and society and its historical changes. With worldwide migration, social conflicts, and global economic and financial interests or the emancipation from authoritarian structures, public space has been facing massive challenges over the last decades. Across the globe, it has become the scene of violent changes and fundamental paradigm shifts. Between security and surveillance, participation and commercialisation, artistic and social freedom and the demonstration of power, public space is where the future of democracy and the quality of life is being decided.

The 36-Hour Factory of Thought is designed to provide a forum for jointly analysing and negotiating often conflicting claims to public space. It brings together theoreticians, practitioners, activists and artists to generate ideas and visions in a direct exchange with all participants. What is at stake is the future of public space as a political space.

Organised by the Goethe-Institut and the Akademie der Künste, Berlin.

KEYNOTES AND DENKRÄUME

The Factory of Thought is more than just a conference. For 36 hours, talented thinkers, theorists, practitioners, and activists are gathering from around the globe to develop a more concrete understanding of approaches to the complex expectations placed on public space as a sphere/location where the future of democracy and the quality of life is being decided.

The Factory of Thought is dedicated to exchanging thoughts and working on new ideas.

As content and form are intrinsically linked and all content is potentially good content, we want to ensure that there is space for all forms of thought from keynote presentations to round tables (Denkraum), interviews, pop-up think tanks, a news room, performances, film screenings, radio plays, and partying. We also invite and encourage our guests to stage their own panels during the 36 hours. These myriad formats supported by a full programme offer a multiplicity of possibilities to express and exchange ideas.

All keynotes are presented in the auditorium. They will be simultaneously translated into German or English. Each of the conference keynotes is accompanied by a Denkraum (Round Table). The Denkräume provide a focused continuation of debates initiated by the keynotes, opening them up and supplementing them with perspectives and statements from keynote speakers and other experts. Participation in the Denkräume is subject to prior registration. Nevertheless, if the Denkraum you want to attend is already booked out, no worries: all the discussions will also be live streamed in audio to the auditorium.

At times throughout the conference, Critical Observers will report from the debates so visitors and participants can keep up to date on developments.

PROLOGUE

Thursday, 19 May

7 pm

A10 *

WELCOME

KLAUS-DIETER LEHMANN
JOACHIM BERNAUER
WILFRIED WANG
JOHANNES ODENTHAL

A10

KEYNOTE

EYAL WEIZMAN
Anatomy of Public Space
The keynote describes the ongoing challenges, theories and narratives encountered by forensic architecture where it intersects questions of public space.

A10

DISCUSSION

OMAR NAGATI
EYAL WEIZMAN
SOPHIE WOLFRUM
Moderator: Johannes Odenthal

*To locate all events according to the Fights and Fictions coordinates, please use the map on the back cover.

MUTUAL SUSPICION

Friday, 20 May

12 pm

A10
STATEMENTS

ANNA MINTON
Security and Surveillance—Public Space as Threat?
The nature of public space and the public realm is changing as more and more public space is privatised—privately owned, privately controlled and policed by uniformed security guards and 24-hour CCTV. In the UK, this is the template for all new development, which also features in North America and to a lesser extent in Europe; in New York hundreds of innocuous sounding 'POPS'—the acronym for publicly-owned public spaces—define public space in the city. This upside down definition of public space—where public is private—is turning the notion of 'The Right to the City' on its head; public space is increasingly characterised by 'smart' security technologies adapted from military to civilian use which exclude rather than include, and routinely ban a whole range of people, protests and behaviours—a ban that extends to the democratic rights to the city.

DOREEN HENG LIU
Re-Production of Space. NODE's current works on renovation
Today, with the world experiencing diverse and profound changes as well as an accelerated process of urbanization, crises such as available land use-up, energy shortage, climate change, population explosion and sustainable development have become common concerns. Though China may have grasped the last opportunity of accelerated urbanization, it is now confronting a development bottleneck and the dilemma of whether to continue such acceleration or let it slow down. Should we repeat the paradigm of western development, or take a different path, creating an unprecedented and innovative urban paradigm? In this context, as urban architects working in South China, NODE argues for critical participation in the spirit of experiment.

KATHRIN RÖGGLA
Fake Cities, Fiction Cities, Fictitious Cities
Starting from the diverse locations of civil society interventions, Kathrin Röggla describes a re-configuration of public space in the shadow of post-democracy. Berlin in particular stands exemplarily for the way space becomes liquid and flexible through an interplay of lobbyism, event formats, rumour mills and drives for temporary use, and new definitions of public spaces are constantly being created. It seems as though the 'Fake City' twenty years ago is now the 'Fiction City', as if the sole objective were to find to right narrative as an overwrite. This new orientation has to face resistance from a gradually consolidating security regime, the need for control in a 'society of fear', and the confusion generated by never-ending stream of delegations of responsibility.

1:30 pm

A10
DISCUSSION

DOREEN HENG LIU
ANNA MINTON
KATHRIN RÖGGLA
Moderator: Julia Albani

PUBLIC SPACE AS SURVIVAL STRATEGY

Friday, 20 May

4 pm

A10
KEYNOTE

PETER CACHOLA SCHMAL
Arrival Cities as a Bazaar
In 2015, more than one million refugees came to Germany, fleeing war and hardship in their old home countries. They have fled because they hope to find a better future, a new 'heimat'. Through *Making Heimat.* Germany, *Arrival Country,* the contribution of the German Pavilion for the Biennale di Architettura in Venice, Peter Cachola Schmal and the Deutsches Architekturmuseum team seek to address the core question: What conditions are needed in arrival cities, from an urban planning and architectural perspective, for immigrants to successfully integrate in Germany? How is Germany meeting the need to house hundreds of thousands of refugees? And how is this concept being presented inside the pavilion on the Giardini hill from the following week on?

5:30 pm

O7
DENKRAUM

ANA DANA BEROŠ
PETER CACHOLA SCHMAL
RAQUEL ROLNIK
TIAGO MOTA SARAIVA
Moderator: Joanne Pouzenc
Public space as a catalyst of social and cultural conflicts: Does public space belong to the survival strategies of democratic society, enabling it to cope with the tasks of integration and negotiate social changes? Should public space in principle be open for informal appropriation?

PUBLIC SPACE AS CONTESTED SPACE

Friday, 20 May

9 pm

A10
KEYNOTE

OMAR NAGATI
Contested Space in a City in Flux: Scenes From Public space in Post-Revolution Cairo
During the period of turmoil following the 2011 revolution, Cairo's political and urban landscapes experienced a temporary "suspension of order." Taking advantage of such vacuum, individuals and communities engaged in informal practices to reclaim their streets and neighborhoods, contesting formal structures and negotiating alternative orders to settle spatial conflict. This presentation attempts to capture some of these practices and alternative orders of contestation and negotiation over public space.

10:30 pm

O7
DENKRAUM

RENATO CYMBALISTA
PEDRO GADANHO
ELPIDA KARABA
OMAR NAGATI
Moderator: Andrea Zell
Public space as contested space: Which symbolic and real disputes and conflicts are conducted in and over public space? Under which conditions is public space a democratic space? Or is public space a conflict zone which essentially is not intended to facilitate consensus finding?

PUBLIC SPACE AS MILITARIZED ENVIRONMENT

Saturday, 21 May

11 am

A10
KEYNOTE

LÉOPOLD LAMBERT
State of Emergency Urbanism: From Cairo to Brussels, the Police is the Architect
France is still living under the state of emergency granting extra powers to a police force that, time and again, has proven its antagonism towards the post-colonial population of the French banlieues (suburbs). Belgium followed suit with its heavy policing and systematic suspicion of the Molenbeek municipality in Brussels. This lecture presents several examples of the police's strategic influence on architecture and public space inEurope as well as in Palestine and Egypt with one question in mind: When the police and the architect become one entity, does this produce the very essence of architecture?

12:30 pm

O7
DENKRAUM

#ARCHIDEBOUT
(represented by Pierre, Jean, Camille and Sébastien)
NANA ADUSEI-POKU
LÉOPOLD LAMBERT
MARVI MAZHAR
Moderator: Joanne Pouzenc
Under the pretext of advancing public safety, the ideas and concepts of public space increasingly include surveillance and control. What consequences would a new form of the current process of the militarisation of public space have for our societies? Public space has been programmed as a space of mutual suspicion—is it a danger per se?

THE SYMBOLISM OF PUBLIC SPACE

Saturday, 21 May

3 pm

A10
KEYNOTE

EVA FRANCH I GILABERT
Fights and Fictions:
The Sharing Movement
While architecture is oftentimes reduced to the production of buildings, architecture is also the practice of envisioning cities and civic form. In the process of producing these urban edifices that house social, political and spatial relations, architects produce new models of society in its operational and aspirational terms, constantly innovating new forms of collective life.

Following the trails of globalization and after an era of individuation, starchitectures and singular developments, a new culture is emerging marked by a return to notions of collectivity. Fuelled by new technologies and a growing awareness of available resources, the sharing movement is radically changing the way we work, move, build and produce new ideas and knowledge.

How will the current sharing movement affect the way we inhabit and build the cities of tomorrow?

4:30 pm

O7
DENKRAUM

KATJA AßMANN
ANGELIKA FITZ
EVA FRANCH I GILABERT
TENTATIVE COLLECTIVE
ZULOARK
Moderator: Julia Albani
Fights and Fictions: How do artists, designers, curators and cultural institutions display and orchestrate symbolic forms of power and authority? The cultural institution as public space: Real conflict zone or fiction?

PUBLIC SPACE AS COUNTERSTRATEGY

Saturday, 21 May

8 pm

O7
DENKRAUM

JAAKKO BLOMBERG
DANIJELA DUGANDŽIĆ
MATTHIAS SAUERBRUCH
Moderator: Johannes Odenthal
Is public space a Third Space where counter-strategies to commercial use can be developed for each (urban) space? How do private and collective initiatives contribute to the changed use of public space? What is the political relevance of such counter-strategies? Which counter-strategies have currently proven themselves as capable of inducing a possible paradigm shift?

10 pm

A10
KEYNOTE

SOPHIE WOLFRUM
The Porous City

PERFORMANCES

Thursday, 19 May, 9 pm / Friday, 20 May, 8 pm Saturday, 21 May, midnight

D11 / Bar 2nd floor

PERFORMANCE

The 'Next "Invasive" Is "Native"'

Cooking Sections, 2016

In the no-man's land along the Berlin Wall, amongst the concrete debris of post-World War II, a newcomer managed to settle where nobody else did. Japanese knotweed, a 'non-native' 'invasive' plant that thrives in anthropogenic soils, colonised the isolated urban wastelands of the strip. Even today, humans classify natural species into those that belong to a certain place and those that do not. Some plants or animals which are 'non-native' to a specific location and rapidly spread are believed to cause severe damage to the local environment, economy or human health. These are often described as 'aliens', 'invaders', or 'pests'. Increasingly since the 1950s, many human and non-human migration discourses have used the figure of the 'non-native' or the 'alien' as a negative input for 'native' contexts. Scaremongering, deflation of property value, and the refusal to grant mortgages to homeowners that have found Japanese knotweed on their premises are processes which have generated a growing market of expensive eradication programmes. As perceptions of 'native', 'alien', and 'invasive' species profoundly change over time, this raises the question of what a pristine landscape is and who defines it. Expect drinks!

Friday, 20 May, 3 pm

Forecourt

PERFORMANCE

#ArchiDebout

Since 31 March, a general movement of protests occupies the Place de la République in Paris as well as the main squares of the biggest cities in France. Rallying this general movement, a movement of architects have decided to assemble and provide light structures that can facilitate debates. Forced to dismantle every night and build again every day after, the ArchiDebout share within their enlarged network open source construction technics and adapt, transform, try out every night new forms and technics. For the 36-hour Fights and Fictions, the ArchiDebout will build up one of their structures in front of the Akademie.

Saturday, 21 May, 9 am

B2

THOUGHTS FOR BREAKFAST

Mind awakening with poems selected by Ethel Baraona Pohl.

Saturday, 21 May, 7 pm

A10

AUDIOVISUAL PERFORMANCE

Waste Agency

Tentative Collective

Waste Agency contextualizes urban rituals in the construction of progress through experimental conversations with discarded things; it relates the consumption of modernity to its parallel universe of peripheral, abandoned objects. The project not only explores discarded things, but also digital waste, and redundant lives.
It presents waste as a complex ecology with a particular agency, aesthetics, language and time, exerting its power back on the city from its castaway peripheries. Those peripheries not only speak of modernity's exclusions, but also of the inextricable connection between the environment/ecology and capitalism. This project explores 'being' as defined by the aesthetics, politics and fictions of waste.

FILMS

Saturday, 21 May

A10

Midnight – 1:30 am

Wem gehören unsere Städte / Mainmise sur les villes
89 min, directed by Claire Laborey, Germany/ France, ARTE 2013 (in German/French)
Immer größere Teile unserer Städte wandern – zur Entlastung der öffentlichen Hand – in Privatbesitz. Die Folge: Vieles ist verboten, unsere Schritte werden videoüberwacht. Doch der Widerstand wächst. Von London bis nach Istanbul geht der Dokumentarfilm den Hintergründen dieses Wandels auf den Grund und trifft Menschen, die sich für menschengerechte öffentliche Räume engagieren.

1:30 – 2:00 am

Informal Studio: Marlboro South
22 min, 26'10 south Architects & Goethe-Institut Johannesburg, South Africa, 2012
In 2012, fifty-one architecture students worked with thirty community planners living in informally settled warehouses, factories and on open plots of Marlboro South (Johannesburg, South Africa), an Apartheid buffer designed to contain and separate Alexandra, one of Johannesburg's oldest townships. Based on a request from an alliance of NGOs and informal residents this transforming area was extensively documented during the 7-week university course. Evictions of informal inhabitants taking place at the time led to a post-course engagement in which re-settlement solutions were developed together with residents.

2:00 – 4:00 am

Everyday Rebellion
110 min, Austria/Switzerland, 2013
Everyday Rebellion is a cross-media documentary directed by the Riahi Brothers about creative forms of nonviolent protest and civil disobedience worldwide.

4:00 – 6:00 am

The Yes Men are Revolting
94 min, Denmark / France / Germany, 2014
The Yes Men are a culture jamming group that use satirical performance art to make political points. While impersonating public relations personnel, they hold fake press conferences where they announce corporations, governments, and other organizations have taken a new, left-ist stance. After seeing little gain from their pranks and increasing demands in their personal lives, The Yes Men debate whether they should continue. They are reinvigorated by the Occupy Wall Street protests and embark on a new campaign to combat climate change denial.

Informal Studio: Marlboro South
22 min, 26'10 south Architects & Goethe-Institut Johannesburg, South Africa, 2012

6:00 – 7:00 am

I Want to See the Manager
93 min, Germany/Italy, 2014
I Want to See the Manager is an episodic documentary, directed by Hannes Lang, which surveys the current shift within the geopolitical power structure in order to unveal the interconnected realities of those who inhabit this planet.

7:35 – 9:00 am

How to Start a Revolution
85 min, Scotland, 2011
How to Start a Revolution is a BAFTA award winning British documentary film about Nobel Peace Prize nominee and political theorist Gene Sharp, described as the world's foremost scholar on nonviolent revolution. Directed by British journalist Ruaridh Arrow the film follows the use of Gene Sharp's work across revolutionary groups throughout the world. The film describes how Sharp's 198 methods of nonviolent action have inspired and informed uprisings across the globe.

24/24

F3

SCREENING

Vorhang auf! – Thilo Koch und Werner Düttmann unterwegs in Berlins Straßen
7 min, Sender Freies Berlin, 1960, in German

Make City Festival 2015: Berlin's Festival for Architecture and Urban Alternatives
12 min, Germany, 2015, in English
Make City Festival was inaugurated in 2015. The festival Make City—Resourcing the Urban is about discovering and optimising our urban resources, whether they be spatial, material or based upon the vast potential of civic engagement. The festival brings together numerous urban initiatives both in Berlin and internationally. Urban Open Source is a key notion within the festival: a focus upon participation, upon making and thinking about the city differently—as a mutual project.

We Know How To Order
by Bryony Roberts and the South Shore Drill Team
Live Performance at the Federal Center, Chicago, October 2–3, 2015
Film by Andy Resek, 6 min
The project *We Know How to Order* multiplies and transforms the spatial grid of the Federal Center in Chicago. Conceived for the Chicago Architecture Biennial, this collaborative performance was created by artist-architect Bryony Roberts and choreographer Asher Waldron of the South Shore Drill Team.
Built between 1959 and 1974, Mies van der Rohe's Federal Center in Chicago is a space of national government unified by a relentless and ever-present grid. A module of 4 foot 8 inches connects three buildings and the plaza between them from the facades down to the paving stones of the plaza. Responding to this space of both, federal authority and spatial order, the project introduces a dynamic performance by the South Shore Drill Team, merging military drill routines with hip-hop choreography. Known throughout Chicago for their powerful performances, the South Shore Drill Team trains young people in precise drill routines with flags and rifles.
For this performance, the South Shore Drill Team altered the order of the Federal Center, transforming the lines of the architectural grid through high-energy flag-tossing and rifle-spinning.
The project calls attention to expectations for public space in the U.S. and inverts conventional power dynamics, with young people from the South Side taking over a space of federal government and an architectural landmark with an electrifying system of movement.

RADIO PIECES

Radio dramas curated by Oliver Sturm.

Friday, 20 May, 7 pm

A10

Der amerikanische Investor
by Jan Peter Bremer, Director Oliver Sturm, Editor Christina Hänsel, WDR 2013, 53 min, in German
With a white wall in front of him and the empty page of his notebook before him, a writer struggles to formulate the first sentence. Since the words refuse to come, he jumps up and—for the hundredth time—checks the condition of his apartment. An American investor is refurbishing the old apartment block where the writer lives with his wife and two children, and now the floors are sloping and the walls developing cracks. The writer decides to send the American investor a letter—which also takes him back to the empty page. His inability to compose the first sentence finds its counterpart in his inability to do anything (with himself)—communicate with his wife and children, do household chores, or protest against a higher authority. The microcosm of everyday life meets the macrocosm of global power structures.

Saturday, 21 May, 9 pm

A10

The War of the Worlds
by H.G. Wells, CBS 1938, 60 min, in English
The War of the Worlds radio drama was adapted by Howard E. Koch from H. G. Wells' novel *The War of the Worlds* (1898), which describes an alien invasion of Earth. By presenting the story as a series of simulated news bulletins, the radio play suggested that an alien invasion was actually ongoing and became famous for allegedly causing mass panic.

24/24

B9

Big City Nightwork. Hörwerk Nr. 15
by Barry Bermange, SWR 1990, 48 min
(starts every two hours)
"The city in my new audio piece is a place of strange acoustic information resonating with the atmosphere of an unknown and, at times, hostile night world. The darkness carries the sound waves over long distances, produces spatial depth, mysterious connections between ungraspable phenomena which may be sensed but not seen, may be perceptible yet escape the eye. The city at night vibrates with different words and noises, expresses itself in the emptiness of space. The composition primarily takes original soundtracks, trying to illustrate how a musical structure is created through staging the material, its orchestration and de-familiarisation. *Big City Nightwork* shows how documentation takes a step back, is pushed into the background, and how it is changed by the intervention of composition. This makes new interpretations accessible and opens up perspectives on an unfamiliar and, at the same time, de-familiarised darkness." (Barry Bermange)

B9

Nah und Fern. A radio piece for bells and trumpets with background
by Mauricio Kagel, WDR 1994, 41 min
(starts every two hours)
Kagel's radio piece for bells and trumpets with background resembles an acoustic film of rhythmic and musical structures, full of stories to be discovered.

C2

ELECTRICAL WALKS
Electromagnetic Investigation in the City
by Christina Kubisch
For nearly 30 years, Christina Kubisch has been working with the system of electromagnetic induction. The *Electrical Walks,* a further development of her sound installations, are a work in progress, and an invitation to take part in city walks of a special kind. In this case the acoustic perception of aboveground and underground electromagnetic fields are not suppressed, but instead become amplified and audible with particularly sensitive electromagnetic wireless headphones.
The palette of these noises, their timbre and volume, vary from site to site and from country to country. They have one thing in common: they are ubiquitous, even where one would not expect them. Light systems, transformers, radar systems, anti-theft security devices, surveillance cameras, power lines, computers, wireless Internet, streetcar cables, antennas, automated teller machines, neon advertising, mobile navigation systems, etc., create a spectrum of electrical fields that are as if hidden under cloaks of invisibility, but of incredible presence. In addition to its "global players," every nation and every city has completely individual electromagnetic sound landscapes.
The *Electrical Walks* are part of the music programme *Decentralized Music* in the frame of the exhibition *DEMO:POLIS—The Right to Public Space.*

NIGHT SHIFT

Friday, 20 May – Saturday, 21 May

10 pm – 6 am

E9

DJ SET

Hosted by Making Spaces
c/o Niche Berlin & Creamcake

Line-up:
MS BANKS LIVE
SPINEE
LIYO GONG
ZIÚR
MARY SCHERPE
LARRY

Join us for heady beats and tantalising tipples—dancing is imperative. Creamcake and Making Spaces c/o Niche Berlin take over the Akademie der Künste in Hanseatenweg for a night of democratic thrills. Creamcake will provide a stellar line-up of women artistes. The team of Making Spaces c/o Niche Berlin will work the bar. Be prepared for powerful women to run the place.

24 / 24 PROGRAMME

D11/K6

INTERVIEWS

During the course of the event, Léopold Lambert *(The Funambulist)*, Meriem Chabani and John Edom *(New South)* will conduct a series of public interview sessions with participants and guests. Some of the approximately 14 interviews are scheduled, some will be conducted spontaneously. The interviews will be recorded and some of them will be published later on.
The interview guests will be announced at short notice at the venue and online.

N10

NEWS ROOM

A critical lab run by journalists, critics and invited observers, reporting from the debates. Léopold Lambert, Meriem Chabani and John Edom will prepare a special issue to be published after the event. During the event they will conduct interviews, participate in the discussion, and consult with the critical observers. The doors to their on site editorial office are open.

M5 / A8

POP-UP THINK TANK: STAGE YOUR OWN PANEL

Do you want to present one of your recent or future projects? Do you want to share some ideas or discuss other issues of public space and you don´t want to miss the chance to bring them up during the event? Then this is your platform. You can stage your own panel or presentation at any time during the event.

Forecourt

ARCHI DEBOUT DÔME

Gather, talk or protest inside the ephemeral cupola designed and set up by activist architects who are part of the movement *NuitDebout* in France.

M5

WORK SPACES

Work, meet, charge your devices.

B9, F3, M6

SLEEPING SPACES

Daybeds and sofas are provided in many corners of the venue.

C4

GEBETOMAT

by Oliver Sturm
The *Pray-O-Mat* represents the smallest form of a spiritual space. Intended for train stations, airports, rest stations and other public places, the *Pray-O-Mat* offers passers-by the opportunity for inward contemplation and retreat. Visitors can listen to prayers from the major world religions, as well as numerous others faiths and religious communities, and are free to use the cabin as a retreat for personal prayer or simply to listen.

EXHIBITION

DEMO:POLIS—The Right to Public Space presents the possibilities that the public has to shape its own city. The anonymous, virtual public space of the Internet and the real streets and squares are both locations for people's demands as well as subject to their claim to freedom. A new project of enlightenment vis-à-vis those in power is unfolding, both on the Internet as well as in real public spaces. Increasingly critical city dwellers are demanding their say in decisions affecting these public spaces. Both the right to publicness and public freedoms are asserted in public space: *DEMO:POLIS.*

F3

FILMS

B9

RADIO PIECES

19 MAY THURSDAY

PROLOGUE

19:00
WELCOME A10
JOACHIM BERNAUER
KLAUS-DIETER LEHMANN
JOHANNES ODENTHAL
WILFRIED WANG

KEYNOTE A10
EYAL WEIZMAN
Anatomy of Public Space

DISCUSSION A10
OMAR NAGATI
EYAL WEIZMAN
SOPHIE WOLFRUM
Moderator: Johannes Odenthal

21:00
PERFORMANCE D11
COOKING SECTIONS
The 'Next "Invasive" Is "Native"'

22:00
BAR rain D7, shine G5

22:20
INTERVIEW 1 * K6

20 MAY FRIDAY

MUTUAL SUSPICION

12:00
STATEMENTS A10
ANNA MINTON
Security and Surveillance – Public Space as Threat?

DOREEN HENG LIU
Re-Production of Space. NODE current works on renovation

KATHRIN RÖGGLA
Fake Cities, Fiction Cities, Fictitious Cities

13:30
DISCUSSION A10
ANNA MINTON
DOREEN HENG LIU
KATHRIN RÖGGLA
Moderator: Julia Albani

15:00
PERFORMANCE INSTALLATION Forecourt
#ARCHI DEBOUT
Dôme setup

15:20
INTERVIEW 2 * K6

PUBLIC SPACE AS SURVIVAL STRATEGY

16:00
KEYNOTE A10
PETER CACHOLA SCHMAL
Arrival Cities as a Bazaar

17:30
DENKRAUM * O7
ANA DANA BEROŠ
RAQUEL ROLNIK
TIAGO MOTA SARAIVA
Moderator: Joanne Pouzenc

17:20
INTERVIEW 3 D11

18:00
INTERVIEW 4 D11

19:00
RADIO DRAMA A10
Der amerikanische Investor

19:20
INTERVIEW 5 * K6

20:00
PERFORMANCE D11
COOKING SECTIONS
The 'Next "Invasive" Is "Native"'

20:20
INTERVIEW 6 * K6

PUBLIC SPACE AS CONTESTED SPACE

21:00
KEYNOTE A10
OMAR NAGATI
Contested Space in a City in Flux: Scenes from Public Space in Post-Revolution Cairo

22:30
DENKRAUM * O7
RENATO CYMBALISTA
PEDRO GADANHO
ELPIDA KARABA
Moderator: Andrea Zell

NIGHT SHIFT

22:00–6:00
DJ SET E9
hosted by Making Spaces
c/o NICHE BERLIN & CREAMCAKE

MS BANKS LIVE
SPINEE
LIYO GONG
ZIÚR
MARY SCHERPE
LARRY

22:00–6:00
BAR D11
with NICHE BERLIN

21 MAY SATURDAY

NIGHT SHIFT

0:00–1:00
BAR 2nd Floor
with COOKING SECTIONS

0:10
INTERVIEW 7 K6

0:00–9:00
FILM SCREENINGS A10

0:00
Wem gehören unsere Städte / Mainmise sur les villes

1:30
Informal Studio: Marlboro South

2:00
Everyday Rebellion

4:00
The Yes Men are Revolting
Informal Studio: Marlboro South

6:00
I Want to See the Manager

7:35
How to Start a Revolution

9:00
RADIO DRAMA A10
The War of the Worlds

9:00
THOUGHTS FOR BREAKFAST B2
Mind awakening with poems selected by Ethel Baraona Pohl

9:30
INTERVIEW 8 D11

10:00
CURATOR'S TOUR 2nd Floor
with Wilfried Wang through the DEMO:POLIS exhibition

PUBLIC SPACE AS MILITARIZED ENVIRONMENT

11:00
KEYNOTE A10
LÉOPOLD LAMBERT
State of Emergency Urbanism: From Cairo to Brussels, the Police is the Architect

12:30
DENKRAUM * O7
#ARCHIDEBOUT
NANA ADUSEI-POKU
MARVI MAZHAR
Moderator: Joanne Pouzenc

14:10
INTERVIEW 9 * K6

14:40
INTERVIEW 10 * K6

THE SYMBOLISM OF PUBLIC SPACE

15:00
KEYNOTE A10
EVA FRANCH I GILABERT
Fights and Fictions

16:30
DENKRAUM * O7
KATJA AßMANN
ANGELIKA FITZ
TENTATIVE COLLECTIVE
ZULOARK
Moderator: Julia Albani

16:10
INTERVIEW 11 D11

16:40
INTERVIEW 12 D11

18:10
INTERVIEW 13 K6

18:40
INTERVIEW 14 K6

19:00
AUDIOVISUAL PERFORMANCE A10
TENTATIVE COLLECTIVE
Waste Agency

PUBLIC SPACE AS COUNTERSTRATEGY

20:00
DENKRAUM * O7
JAAKKO BLOMBERG
DANIJELA DUGANDŽIĆ
MATTHIAS SAUERBRUCH
Moderator: Johannes Odenthal

22:00
KEYNOTE A10
SOPHIE WOLFRUM
The Porous City

CONCLUSION

23:00
DISCUSSION A10
ETHEL BARAONA POHL
OMAR NAGATI
PETER ZLONICKY

24 / 24 PROGRAMME

NEWS ROOM N10

POP-UP THINK TANK M5

WORK SPACES M5

ARCHI DEBOUT DÔME Forecourt

SLEEPING SPACES B9, F3, M6

GEBETOMAT C4
(Pray-o-mat) by Oliver Sturm

EXHIBITION OPEN 2nd Floor

ELECTRICAL WALKS C2
by Christina Kubisch

RADIO PLAYS B9
Nah und Fern. Radiohörspiel für Glocken und Trompetenklänge im Hintergrund

Big City Nightwork

FILMS F3
Vorhang auf! – Thilo Koch und Werner Düttmann unterwegs in Berlins Straßen

Make City Festival 2015: Berlin's Festival for Architecture and Urban Alternatives

We Know How To Order

FOOD & BAR
CAFÉ B2
BAR shine A8, D11, G5
rain D7, D11
FOOD A8, B2, L8

SERVICE
BOOKSHOP C6
20 / 21 May, 12:00–20:00

REGISTRATION AND INFORMATION C4, B4

WARDROBE C5
19 May, 18:30–midnight
20 May, from 11:30
21 May, until midnight

WC J4, B6

* This Interview/Denkraum will also be transmitted in audio to A10

BIOGRAPHIES AND STATEMENTS

NANA ADUSEI-POKU

Nana Adusei-Poku is Research Professor in Cultural Diversity at Rotterdam University and a lecturer in Media Arts at the University of the Arts, Zurich. She graduated in African Studies and Gender Studies at Humboldt University and in Media and Communications at Goldsmiths College, University of London. Her work as a scholarship doctoral student at Humboldt University Berlin focused on the curatorial concept of 'post-black' in relation to contemporary black artists. She has been a visiting scholar at the University of Ghana, Legon, the London School of Economics, and Columbia University, New York. Among her publications, she contributed "The Challenge to Conceptualise the Multiplicity of Multiplicities—Post-Black Art and Its Intricacies" to *Post-racial Imaginaries,* a special issue of *Dark Matter* last year. Her research interests are in cultural studies, visual culture, black diaspora, art history, postcolonial and critical race theory.

JULIA ALBANI

Independent curator and critic Julia Albani (1977, Herford, Germany) is based in Lisbon and Berlin and director of the cultural communications office BUREAU N.
She specialises in inspiring and facilitating exchange between individuals and institutions engaged in outstanding work in the fields of humanising architecture, urbanism and design. Since 2003, she has supervised exhibitions, conference and publication projects, first at urban drift in Berlin (2003–2007), then at the Swiss Architecture Museum in Basel (2007–2009) before joining the curatorial team of the Architecture Triennial in Lisbon in (2009–2012). In 2010 she curated the Portuguese Pavilion at the Venice Architecture Biennale, co-curated the European project *We-Traders—Swapping Crisis for City* (2013–15) and the *Futurospective Architecture—Sou Fujimoto* exhibition at CCB Lisbon (2013). Since 2012 she has been the director of BUREAU N together with Silke Neumann, working with international architecture museums, galleries, foundations and festivals, including the Marrakech Biennale, Deutsches Architekturmuseum, Swiss Federal Office for Culture, Centro Cultural de Belem, project bauhaus, Lofoten International Art Festival, Museum of Architecture and Design Ljubiljana, and the Venice Architecture Biennale. Julia Albani has worked closely with the Akademie der Künste and the Goethe-Institut since 2012.

www.bureau-n.de

ARCHI DEBOUT

#ArchiDebout is a group of committed architects occupying public space with ephemeral architectures in Paris since early April as part of the *Nuit Debout* movement. They organise assemblies to free up ideas about architecture, and are writing a cooperative manifesto on new ways to build a more democratic society. The ArchiDebout Construction Division is presently producing architecture reduced to its simplest forms of expression. Since these structures are, in principle, illegal, a strongly innovative approach is needed to provide architectures for *Nuit Debout* protesters every night, from covered areas for meetings to a broadcasting studio for local station RadioDebout, the EnfantsDebout space for children, space for logistics, and so on ...

KATJA AßMANN

Katja Aßmann, who studied architecture and art history in Bochum, was appointed as the artistic director of *Urbane Künste Ruhr* in early 2012. Within the remit of securing the effects of *Ruhr.2010,* she has designed and developed the project's new artistic direction and organisation, curating her own as well as co-productions with regional and international artists and collectives. In 2016, among other projects, Katja Aßmann curated the Emscherkunst 2016 exhibition, together with Florian Matzner. She is one of a trio of artistic directors, including Angelika Fitz and Martin Fritz, responsible for the international network project *Actopolis—The Art of Action.* In addition, for the Ruhrtriennale, she is curating the art intervention *well,come* with the osa_office for subversive architecture. Katja Aßmann's curatorial work is focused on art productions that develop their relevance for everyday urban life by transcending accepted thematic and institutional borders.

STATEMENT

For over 30 years, the Ruhr area has been engaged in a transformation process from an industrial metropolis to a cultural region, based entirely on a top-down strategy. Such major projects as the International Building Exhibition (IBA) Emscher Park or the Ruhr as European Capital of Culture in 2010 have opened the way for change without growth. But people only seem to have become aware of this shift over the last few years. The illusion is only slowly being dispelled that the solutions for shaping our living spaces in future will be steered by a distant authority in the political or industrial sphere. Numerous bottom-up initiatives have formed to address urgent urban issues. Here, though, the aim is not to play off the bottom-up and top-down approaches against each other. Political and planning decisions must follow the lead given by civil society commitment. In this process, the arts play the key role of pointing up the possible spaces for trying out new forms of democratic negotiations.

ETHEL BARAONA POHL

Critic, writer and curator Ethel Baraona Pohl (1970, El Salvador) is currently based in Barcelona where, together with César Reyes Nájera. She is the co-founder of the architectural research practice and independent publishing house dpr-barcelona. Their research and theoretical work is linked to leading publications in architectural discourse through, among other things, their roles on the editorial team of *Quaderns d'arquitectura i urbanisme,* and as advisors to Archis for Volume magazine. In her curatorial work, Ethel Baraona Pohl was associate curator for *Adhocracy,* first commissioned for the Istanbul Design Biennial in 2012 and later exhibited in New York and London. With César Reyes Nájera, she curated the third *Think Space* programme on "Money", and has recently curated, together with César Reyes and Pelin Tan, *Adhocracy* ATHENS at the Onassis Cultural Center in 2015.

www.dpr-barcelona.com

STATEMENT

Society's reclamation of public sphere is that place where we can say that force follows fiction. With our imaginary full of references, some real, some invented by our own desires—from May 68, Superstudio's cautionary tales, and Lefebvre's 'Right to the City' to the Spanish Revolution in a world dominated by algorithms—the many ways we have to reset the system and find new ways to inhabit our cities will emerge from the collision of force and fiction. We need fiction as we need air to survive, but we also need to bring out the force to transform that collective imaginary into something new; to invent new words with new meanings to refer to the system we want to live in. An alchemy of the word in order to promote an alchemy of the world.

ANA DANA BEROŠ

Architect and curator Ana Dana Beroš (1979, Zagreb) focuses on creating uncertain, fragile environments that catalyse social change. She is the co-founder of ARCHIsquad—Division for Architecture with Conscience, and its educational programmes Out of Focus: Architecture of Giving and urgentArchitecture—Open Advisory Centres for Citizens. Through her interest in architectural theory and experimental design, she co-initiated the *Think Space* and *Future Architecture* platforms. In 2014, *Intermundia,* her research project on Trans-European migration, was selected as the Wheelwright Prize finalist by Harvard GSD and received a special mention by the jury at the Venice Architecture Biennale. Her recent work includes interviews with international

architects and theorists on the politics and poetics of space for Croatian Radio. She is currently curating the Zagreb *Actopolis* project.

STATEMENT

In the contemporary concept and practice of commoning, establishing grounds for negotiations is more important than elaborating the grounds to affirm what already is common. Urban localities need to include a heterogeneous spectrum of different perspectives and identities, but since conflict is imminent in this practice of local co-existences, the question that remains is: Who has the democratic vote for exclusion from the public sphere?

JAAKKO BLOMBERG

Helsinki-based culture producer, researcher, artist and activist, Jaakko Blomberg (1983, Haapajärvi) co-founded *Yhteismaa,* a non-profit organization specialising in new participatory city culture and social innovations. His projects, which all research and explore urban space, culture, people and community, range from an international flea market day to setting up a table for a thousand people to eat in the middle of a street, turning a street into a weekly flea market, pop-up restaurants in 'waste' spaces, art exhibitions and theatre in homes, as well as projects with refugees.

www.jaakkoblomberg.fi

STATEMENT

What is the city but the people? Public space is made for the people and by the people—something which often seems to be forgotten. We often have rules and regulations that make little or no sense for the people. As they were once written down, they are still followed. But if necessary the rules can and should change. The question should not be if something is possible or not, but how it is possible.
Social media has given citizens the power to act in a new way. Now people have far more power to make their voice heard and unite for a common goal. In many cities, there have been major changes in the way people form their city. And reclaim public space. The trend is inevitable. The question now is how to find the best ways to support it and empower society.

PETER CACHOLA SCHMAL

Peter Cachola Schmal (1960, Altötting) was appointed as director of the *Deutsches Architekturmuseum* (DAM) in Frankfurt am Main in April 2006. He spent his childhood in Multan/Pakistan and Jakarta/Indonesia, as well as in Mülheim an der Ruhr, Holzminden and Baden-Baden in Germany. After studying architecture at the TU Darmstadt, he joined Behnisch+Partner in Stuttgart and then, from 1990 to 1993, Eisenbach+Partner in Zeppelinheim. From 1992 to 1997, he was an assistant professor at the TU Darmstadt, and from 1997 to 2000 taught architectural design at the University of Applied Sciences in Frankfurt am Main. Peter Cachola Schmal became a curator at the DAM in 2000, and director in 2006. The following year, he was German commissary general for the 7th International Architecture Biennale (BIA) in Sao Paulo.

www.makingheimat.de

STATEMENT

With live and work constantly taking place in non-physical spheres, there is a growing desire to connect with ourselves again and meet physically. People are moving back into the cities, meeting up for real events and exchanging views in real conferences. Public space is needed now more than ever—yet this is essentially a western phenomenon. The Asian world does not have a notion of public spaces at all. Of course, democracy needs the public sphere, and both physical and non-physical transparency. But activating the public realm has the potential to overturn politics—and hence has always been feared by those in power.
Moreover, the result may not necessarily be democratic at all. So in itself public space is not a guarantee for democracy.

MERIEM CHABANI & JOHN EDOM

Paris and Algiers-based architect and urban planner, Meriem Chabani is an associate at TXKL architecture, and the co-founder and president of the New South association. Her work focuses on context sensitive approaches to developing countries, using design and the construction process as tools for creating and stimulating economies. She investigates the role of architecture in a globalised practice, building bridges between her professional practice in France, Algeria and Myanmar, and the New South research platform. In 2014, her project Remade in Bangladesh, a network of small scale textile factories in the city of Chittagong, received a LafargeHolcim Next Generation Award.

John Edom, based in Copenhagen and Paris, is co-founder and Vice-President of *New South.* He holds degrees in anthropology from the University of Sussex and in architecture from ENSA Paris-Malaquais, and is presently completing his M.Arch on the Political Architecture: Critical Sustainability programme at the Royal Danish Academy of Fine Arts, Copenhagen. His research focuses on government and grassroots responses to the 3.11 disaster in Japan, and the instrumental role of the tsunami in planning, city-making and community-building discourses. He has worked for MAP Architecture in Copenhagen, carrying out research on architecture and extreme environments, as well as for GRAAL Architecture in Paris.

newsouth.fr

STATEMENT

The opposition established between force and fiction is a fallacy in nature. Each relies on and exists through the other. As singular motivators, they are quick to fade and disappear: their grip on the public sphere is sustained by the extent of their ability to secure each other.
Democracy is society's fiction, wished into existence through performative action within space. The public sphere bears witness to that prayer, its boundaries constantly redefined through dynamic occupation. The force of the public sphere derives from the fictions through which it is constantly imagined and re-imagined.

COOKING SECTIONS / DANIEL FERNANDEZ PASCUAL & ALON SCHWABE

Cooking Sections (Daniel Fernández Pascual & Alon Schwabe) is a London-based duo of spatial practitioners created to explore the systems that organise the WORLD through FOOD. Through installations, performance, mapping and video, their research-based practice explores the overlapping boundaries between visual arts, architecture and geopolitics. Cooking Sections was part of the exhibition at the United States Pavilion in the 2014 Venice Architecture Biennale. Their work has also been exhibited at the Neue Nationalgalerie, Berlin; Storefront for Art & Architecture, New York; dOCUMENTA(13); Peggy Guggenheim Collection, Venice; Q21, Vienna; UTS Art, Sydney; CA2M, Madrid; ACC Weimar; the HKW Berlin; and the 2014 Biennale INTERIEUR Kortrijk. In addition, they were residents in The Politics of Food at the Delfina Foundation, London.

www.cooking-sections.com

STATEMENT

For centuries both human and non-human migration discourses have used the figure of the 'non-native' or 'the alien' as a negative input for equality and local inhabitation. Intertwining advantages and disadvantages of spaces of 'sameness' and 'otherness', the public sphere has created many fictions to generate more or less hostile, or hospitable, environments for newcomers. However, in the very basic idea of evolution, 'the alien' is inseparable from hybridisation and growth. In this sense, the use of fiction, and counter-fiction, is itself inside and outside a very valuable tactic for challenging abusive narratives and eventually re-thinking the future condition of a democratic society.

RENATO CYMBALISTA

Architect and urbanist Renato Cymbalista is Professor of Urban History and the History of Urbanism in the School of Architecture and Urbanism at the University of São Paulo (FAU-USP). He holds a PhD from FAU-USP, and a post-doc in history from the University of Campinas, and has been a

guest professor at the Technische Universität Cottbus, Germany, Paris 7 (Diderot), Paris 1 (Sorbonne–Pantheon) and Parsons—the New School of Design. Renato Cymbalista coordinates the Sites of Memory and Conscience research group and the Lab for Other Urbanisms, and is president of the São Paulo-based NGO Instituto Pólis.

STATEMENT

As we know, in recent years civil society has been reclaiming public space and the right to the city in completely new ways and with a new intensity. This new trend is particularly strong in my country, Brazil, and in São Paulo, the city I live in. In our case, a major effort would be required to consider these new movements a fiction: they can be seen everywhere, especially among young people, who are demanding and creating public spaces.
As an urbanist, researcher and citizen, from my experience in São Paulo I can see the new trend of occupation of public space as a necessary means to reboot democracy. But I can also see that, in my city, democracy is already rebooting itself. Local government is very busy inventing new instruments, reframing existing ones, launching public calls ... just some of the many movements now showing that the necessary changes in government are already starting to happen.

DANIJELA DUGANDŽIĆ

Feminist activist, curator, cultural producer and creator, Danijela Dugandžić has been active in the women's movement and in the field of feminist art for twenty years. She is currently an acting directress of the CRVENA organisation and member of Red Mined, a feminist curatorial team. Together with a team of four researchers, architects and activists, she developed Gradologija (Cityology), a comprehensive research and activist programme dealing with questions of urban governance, the use and misuse of public space in the city, urban mobilization, and the possibilities of creating, maintaining, and developing what is known as the 'urban commons'. She is currently curating the Actopolis Sarajevo project, a transnational laboratory dealing with urban issues and experimenting with strategies for action.

www.gradologija.ba

STATEMENT

The public sphere has definitely gone through a number of transformations in my lifetime, from a socialist self-governance system where the public sphere seemed closer to its basic idea to its tremendous collapse from the start of the war from 1992 to 1995 and until the numerous and frequent attempts to reboot it in the post-war period. Today, we face fictional democracies in which it is almost impossible to think public spheres. In the case of Sarajevo, reclaiming it often appears to be a fiction. However, aside from constant efforts to challenge and question power, what we seem to need to create functional democracies is to enable spaces for a new imagination, experiments, tries and failures in which we can create new ideologies of commons pushing our societies further and allowing a much needed transfer of the meaning and nature of thepublic sphere.

FRANCESCA FERGUSON

Curator of architecture and urban issues Francesca Ferguson (Urban Drift Projects) has developed exhibitions, new formats for dialogue between architects and the public, transdisciplinary projects and events. She curated the German Pavilion at the 2004 Venice Architecture Biennial, and directed the Swiss Architecture Museum in Basel.

www.urbandrift.org; www.makecity.berlin

ANGELIKA FITZ

Cultural theorist, curator and author Angelika Fitz works in the fields of architecture, art and urbanism and has curated projects for international museums, cultural institutions and universities. From 1998, she realised several projects in South Asia and curated the Austrian contributions to the International Architecture Biennial in Sao Paulo in 2003 and 2005. Her recent curatorial projects include the platforms *We-Traders. Swapping Crisis for City, Weltstadt. Who creates the city*? and *Actopolis. The Art of Action.* She is Director designate of the Austrian Architecture Museum (Az W), starting her term of office in 2017.

www.angelikafitz.at

STATEMENT

Who creates public spaces? Can these scattered, often informal practices which we experience in many cities right now really contribute to a new public sphere? Will they even provide alternatives in the face of the current economic, social, and ecological crises? Perhaps the transformative powers of self-organised or semi-institutional practices are not only found in the factual. If they are also perceived as performative practices, they create a differential space that lies beyond the rationality of planning and the logic of utilisation as well as a semantic space that reaches far past the radius of these projects and which continues to maintain our claim to a good life.

EVA FRANCH I GILABERT

New York-based architect, curator, educator and lecturer in experimental forms of art and architectural practice, Eva Franch founded her solo practice OOAA (Office of Architectural Affairs) in 2004. Since 2010, she has been the Chief Curator and Executive Director of Storefront for Art and Architecture in New York. In 2014, with the project OfficeUS, she was selected by the US State Department to represent the United States Pavilion at the XIV Venice Architecture Biennale. Eva Franch has taught at Columbia University GSAPP, the IUAV University of Venice, SUNY Buffalo, and Rice University School of Architecture.

www.storefrontnews.org

STATEMENT

Fiction is the greatest Force.

PEDRO GADANHO

Curator, writer and architect, Pedro Gadanho is the Director of MAAT, the new Museum of Art, Architecture and Technology in Lisbon. Previously a curator of contemporary architecture at the Museum of Modern Art, New York, he curated exhibitions such as *9+1 Ways of Being Political, Uneven Growth, Endless House and A Japanese Constellation.* Pedro Gadanho, who holds an MA in art and architecture and a PhD in architecture and mass media, is also the former editor of *BEYOND bookazine,* writes the ShrapnelContemporary blog, and regularly contributes to international publications. He is the author of *Arquitetura em Público,* and a recipient of the 2012 FAD Prize for Thought and Criticism.

STATEMENT

When I visited Tahir Square a couple of months ago, I was overcome by a sense of disillusionment. The government's dystopian design has stripped this public space, the starting place of the Arab Revolution in Egypt, of any potential to trigger or accommodate a spontaneous demonstration by the people of Cairo. With democracy degraded, the State is quick to equate people's appropriation of public space to an act of terrorism—and what was a hopeful fiction may rapidly turn into a dangerous fight. Yet the multiple pressures building in contemporary cities may also become greater than any institutional force. With scarcity inevitable, a time may come a time when no higher power can hold out against it or sustain itself through its own means. This is the moment which certain urban practices seem to be preparing for at present.

BARBARA HOIDN

Baraba Hoidn founded the architecture firm Hoidn Wang Partner in Berlin, Germany, together with Wilfried Wang. After receiving her degree in architecture (Dipl. Ing.) from the University of Karlsruhe, Germany, she was a Loeb Fellow at the Harvard GSD, Cambridge, USA, and taught at the ETH Zurich, the RISD, Providence, RI, and the Harvard GSD. Since 2002, she has been Visiting Associate Professor at the O´Neil Ford Chair at The University of Texas at Austin. From 1994 until 2000, she was head of the office of the Senate Building Director in Berlin. She has curated many exhibitions, symposia and

conferences on architectural and urban design topics nationally and internationally, and is the editor of several books and exhibition catalogues.

ELPIDA KARABA

Art theorist and independent curator Elpida Karaba, who also teaches art theory and art history, works with research-based curatorial practices focusing on collaborative working methods. In 2014, the first performance of her in-process curatorial educational program PAT (Temporary Academy of Arts) took place in Peristeri, Athens. Her research interests and publications are specifically related to art theory and criticism, political theory and discourse analysis in documentary, activist and performative art practices.

STATEMENT

Force or fiction: It has to be real. In the realm of the current events, of a harsh economic and humanitarian crisis, reclamation of the public sphere is at the top of the agenda of powerful cultural institutions, universities and museums. The momentum and the challenging of the physiognomy of the enlightened world and contemporary democracy lead to the urgency of powerful institutions to control and regulate. But one should ask, though, about the terms of the reclamation of the public sphere and the specificities of the subjects involved and the place from where they reclaim it, south, east, west, black, etc. One should shed light on the details of this regulation—details we tend to overlook, as power relations and stereotypes are repeated, that relocalize and regionalize the world and the subjects in order to maintain a minimum of the existing status quo. It might perhaps be a realistic approach to invent fictitious assemblies, coalitions, unions and legislation units that will drive forward mechanisms of aligning subjects and so reveal the antagonisms and the contradictions of the reclamation of the public sphere and the anti-humanism vocabularies, and separate trivial from serious claims.

KOOPERATIVE FÜR DARSTELLUNGSPOLITIK

The Kooperative für Darstellungspolitik (Jesko Fezer, Anita Kaspar, Andreas Müller) researches into how political and cultural issues are represented and displayed in the public arena. They regard the spatial designs governing the viewing of exhibitions and displays as a public form of engagement and critical debate, a cultural process of both dialogue and conviction. The policies of display embodied in this approach are directed to these spatial negotiations, opening up discursive social spaces. The Kooperative für Darstellungspolitik has applied these principles to designing exhibitions including *Geniale Dilletanten* for the Goethe-Institut or *The Whole Earth* at the Haus der Kulturen der Welt, as well as the interiors of art spaces such as Casco in Utrecht, Index in Stockholm or the foyer of the Arsenal cinema in Berlin.

www.darstellungspolitik.de

LÉOPOLD LAMBERT

Léopold Lambert is the founder and editor-in-chief of *The Funambulist,* a bimestrial magazine associated with two online platforms—a blog and the podcast, *Archipelago.* These three mediums all articulate questions on the politics of the built environment in relation to bodies, contributing to linking architecture with the humanities and political activism. Léopold Lambert is the author of *Weaponized Architecture: The Impossibility of Innocence* (dpr-barcelona, 2012), *Topie Impitoyable: The Corporeal Politics of the Cloth, the Wall, and the Street* (punctum books, 2016) and *La politique du bulldozer* (B2, 2016).

thefunambulist.net

STATEMENT

FIGHTS. Public space is not a gift from a transcendental entity to the bodies that occupy it. Without struggle to make it 'public', this space is merely the other side of the walls built to privatize space and, as such, public space is the space of exclusion par excellence. The fights for publicness are not fights for a return to the 'natural state' of this space; it is a construction of a sociality through space and bodies. FICTIONS. Through imaginaries, we individually and collectively interpret public space influenced by narratives imposed on it. These narratives should also be the objects of our struggles as they crystalize the normative reading of spaces and the bodies they host. In this regard, we should embrace fiction's subjectivity rather than denigrate it.

DOREEN HENG LIU

Doreen Heng Liu (Guangzhou) holds a MArch from UC Berkeley and a PhD from the Harvard Graduate School of Design. In 2004, she established NODE, her own design practice, in Hong Kong and Nansha, Guangzhou, relocating to Shenzhen in 2009. In 2014, she was nominated as curator for the Hong Kong Pavilion at the XIV Venice Architecture Biennale, and one year later as a curator of the Shenzhen & Hong Kong Bi-city Biennale of Urbanism/Architecture together with Aaron Betsky, Hubert Klumpner and Alfredo Brillembourg. Since September 2008, she has been teaching in the School of Architecture at the Chinese University of Hong Kong (CUHK). Her research focuses on contemporary urbanism and architecture in the Pearl River Delta, and the specific impact of urbanisation on design and practice in China today. From 2015 to 2016, she is a guest professor at D-ARCH, ETH Zurich.

www.nodeoffice.com

MARVI MAZHAR

Traveller by choice, story teller by default, Marvi Mazhar joined Yasmeen Lari, Pakistan's first woman architect, after graduating from Indus Valley School of Art & Architecture. In 2014 she then started her own heritage and design consultancy, focusing on regional and urban conservation as well as urban design interventions for government, municipal and corporate clients. She is actively involved in documenting and understanding the heritage quarters vs. new development in the urban context and restoring buildings in remote areas. Marvi Mazhar is the Director at PeaceNiche (T2F), a public space for providing a wealth of art and cultural activities, open dialogue, public discourse, and advocacy through progressive ideas and the new media. She is the co-founder of the Architectural Design Research Lab (ADRL), a research laboratory devoted to projects within the fields of architecture and urban design which is housed within, and affiliated to, the Department of Architecture at the Indus Valley School of Art & Architecture.

www.marvimazhar.com

ANNA MINTON

Writer and journalist Anna Minton is Reader in Architecture at the University of East London. She is the author of *Ground Control,* published by Penguin. A regular contributor to *The Guardian newspaper,* she writes about cities, housing, democracy and public space.

www.annaminton.com

STATEMENT

The public sphere is reflected both in the cultural realm of public life and the physical spaces of the city where the production of space and place reflects socio-economic and political realities. This is resulting in increasingly controlled and undemocratic public spaces, yet it is also possible for gatherings of people to push back at these processes by reclaiming public space—and therefore public life. This is a process that can work but often fails, so while it may sometimes appear to be no more than a fiction, it is also essential to any rebooting of democracy.

TIAGO MOTA SARAIVA

Architect and urban planner Tiago Moto Saraiva holds a degree in architecture and a postgraduate diploma in Architecture, Territory and Memory. Since 1995, he has worked in several offices in Lisbon, Rome and Vicenza. He has been an effective member of the National Board of the Association of Architects since 2001, and was a member of the Executive Board of the Portuguese Association of Architects from 2003 to 2007 and National Treasurer from 2005 to 2007. He was an invited assistant professor at

the Universidade Modern, Lisbon in 2007, and at FAUTL (Faculty of Architecture at the University of Lisbon) from 2007 to 2008. In addition, Tiago Moto Saraiva was a member of the Organising Committee of the Portuguese National Architecture Year in 2003. He has curated, among other projects, the International Celebration of Cities Competition, organised by the UIA, and was the Portuguese delegate to the 2005 International Union of Architects Congress in Istanbul, Turkey. Currently managing partner at the ateliermob office, he also writes a weekly opinion column in the daily national newspaper *"I"*, and is on the board of Largo Residências, a cultural/social co-operative.

www.ateliermob.com

STATEMENT

Since the beginning of the history of capitalism, people have been encouraged to remain isolated as they travel from living space to working space. Travel time between home and work is often too long, so that the traditional notion of a working day divided into three—8 hours of work, leisure and rest—is now a forgotten dream in nearly every region of the world.
Increasingly, public space is the place for rebooting democracies and the trigger for social transformation processes. Despite all the new and advanced systems of social control—from total surveillance to terrorism—they are less effective where people can gather together.

OMAR NAGATI

Omar Nagati is a practicing architect and urban planner, and the co-founder of CLUSTER, an urban design and research platform downtown Cairo. Having graduated from Cairo University, he studied and taught at UBC, Vancouver and UC Berkeley. Nagati adopts an interdisciplinary approach to urban history and design, and engages in empirical research and critical mapping of urban informality. He teaches part-time Urban Design Studio at the MSA University in Giza and is currently a visiting professor at the University of Sheffield, UK.

clustercairo.org

STATEMENT

The question does not seem to be mutually exclusive: In principle, society's reclamation of public sphere is a necessary means to reboot democracy. However, in most societies today, public sphere has been hijacked by either authoritarian states or neoliberal forces. As revolutionary moments are not attainable in the near future, civil society groups are left with reformist strategies and subversive tactics of negotiation. Stuck between right-wing ideologies, of market and religious fundamentalism, of state's and extremists' violence, it is imperative to carve out and articulate a third space that is progressive and inclusive, mediating idealist vision through grounded practice.

NICHE BERLIN

Making Spaces is an online platform concerning itself with the work of female spatial practitioners (architects, urbanists, sociologists, curators, critics, etc.) and their innovative approaches to our urban landscape. Initiated by Niche Berlin, together with Valerie Chartrain, Christina Landbrecht, Rosario Talevi, Miriam Stoney and Fiona Shipwright, it is dedicated to creating networks, improving practitioners' visibility and interrogating the parameters of success in outmoded institutional frameworks.
Founded by art historians Stefanie Gerke and Nele Heinevetter as well as architect Katharina Beckmann, the interdisciplinary cultural agency NICHE BERLIN offers new perspectives through custom-made art and architecture tours, art exhibitions and architecture research projects. Initiated by DJs and academics Daniela Seitz and Anja Weigl, the event series CREAMCAKE showcases upcoming artists with a strong focus on digital culture. Both women-run, Niche Berlin and Creamcake share an interest in new perspectives, freeing up space and presenting their discoveries in Berlin.

nicheberlin.de

JOANNE POUZENC

Joanne Pouzenc is a French architect, curator, and urban researcher based in Berlin. After eight years of architectural practice between France, Germany and New York, she began a curatorial career within the Bauhaus Dessau Foundation programme in 2010 that led to Europe-wide exhibitions (Bauhaus Dessau Foundation, S AM Basel, House of Arts—Brno). In 2012 she co-founded CollageLab with Philine Schneider and, in 2014, coordinated and curated Berlin Unlimited, the first international festival for Arts, Architecture and Urban Research in Berlin. In 2015 she joined the Make City festival in Berlin as associate curator and executive producer. She is currently teaching at the Architecture School of Toulouse in France.

www.joannepouzenc.com

BRYONY ROBERTS

Architectural designer and scholar Bryony Roberts started her own research and design practice in 2011 after graduating from Yale and Princeton. Her practice combines strategies from architecture, visual art, and cultural theory to produce transformations of existing architecture. Her work has received a Graham Foundation Individual Grant and was featured in the Chicago Architecture Biennial of 2015. In addition to design projects, she has published in *Log, Future Anterior,* and *Architectural Record* and guest-edited the journal *Log* on the topic of 'New Ancients'. She has also taught architecture at the Rice School of Architecture, SCI-Arc, and the Oslo School of Architecture. Bryony Roberts was awarded the Rome Prize to develop her work at the American Academy in Rome from 2015 to 2016.

bryonyroberts.com

KATHRIN RÖGGLA

Berlin-based journalist and author Kathrin Röggla (1971, Salzburg) has published novels and prose works, most recently *die alarmbereiten* (2010), as well as collections of essays including *Die falsche Frage. Über Theater, Politik und die Kunst, das Fürchten nicht zu verlernen* (2015). In addition to writing radio and theatre plays, she has also directed a documentary on risk management. She has received numerous awards for her literary works, most recently the Arthur Schnitzler Prize (2012). A member of the Deutsche Akademie für Sprache und Dichtung (German Academy for Language and Literature), she is also a member of the Akademie der Künste in Berlin and since 2015, the organisation's Vice President. Her latest collection *Nachtsendung. Unheimliche Geschichten* is due to be published by S. Fischer in autumn 2016.

www.kathrin-roeggla.de

RAQUEL ROLNIK

Architect and urban planner Raquel Rolnik holds a professorial chair in the Faculty of Architecture and Urbanism at the University of São Paulo, the city where she is based. The author of several books and articles on urban and housing issues, she has over 35 years of scholarship and practical experience in planning, urban land policy and housing issues. In her career, she has held various government positions including Director of the Planning Department of São Paulo (1989–1992) and National Secretary for Urban Programs of the Brazilian Ministry of Cities (2003–2007), as well as working for NGOs, for example, as the Urban Policy Coordinator of the Polis Institute (1997–2002). From May 2008, Raquel Rolnik was appointed by the UN Human Rights Council as UN Special Rapporteur on adequate housing for a six-year mandate, ending in June 2014.

raquelrolnik.wordpress.com

STATEMENT

In the last century, urban public space was increasingly captured by States as their private property in the name of an abstract entity called 'all'. Especially towards the end of the century, though, political power, expressed in the democratic model in the form of States, had totally merged with economic power. The combination of both movements provoked the colonisation of public spaces as mere instruments of rent for the real state financial complex, emptying the very notion of 'public'. For that reason, the present reclamation of public space—not as an agenda, but as an actual practice—is one of the most powerful tactics to reinvent democracy.

TENTATIVE COLLECTIVE

The Tentative Collective's projects are lived engagements with the sensory and social architectures of the city. Navigating through precarious urban geographies, they create poetic and ephemeral moments in conversation with the city's infrastructures and comment on the conditions of modernity which they struggle with in everyday life. The Tentative Collective strives to be collaborative, site sensitive, and open to a diverse range of participants.

tentativecollective.com

STATEMENT

The rhetoric of the 'reclamation of public space' is often accompanied by a liberal assumption of ideal and desired publics. The utopian democratic space must be reviewed carefully to acknowledge that, as a necessary condition, it often excludes carving out a designated space for particular activities. How do gender, class and ethnicity influence the conception and formation of public spaces in South Asian cities? In Karachi the use of the public space discourse excludes the flexible and transforming nature of the street as a gathering space, home as a public and entrepreneurial platform, park or plaza as private space—invisible space, accidental and left over and appropriated space. In cities where infrastructure is always far behind the needs of the people and indeed often encroaching on the lives of the less privileged, the vernacular and informal co-opting of planned spaces for unplanned activities marks a formidable shift in the rhetoric of planned civic life.

WILFRIED WANG

Wilfried Wang (Hamburg) founded the architecture firm Hoidn Wang Partner in Berlin, Germany, together with Baraba Hoidn. After studying architecture in London, he taught and lectured at various schools of architecture and, since 2002, has been the O'Neil Ford Centennial Professor in Architecture at the University of Texas at Austin. The author and editor of various architectural monographs and topographs is also co-editor of the O'Neil Ford *Monograph* and *Duograph Series* and founding co-editor with Nadir Tharani of *9H Magazine.* He served from 1995 to 2000 as the Director of the German Architecture Museum, and was co-director with Ricky Burdett of the 9H Gallery. In addition, he is the Chair of the Schelling Architecture Foundation Executive Committee, a foreign member of the Royal Swedish Academy of Fine Arts, Stockholm, an honorary member of the Portuguese Chamber of Architects, and a member and deputy director of the architecture section of the Akademie der Künste, Berlin. He has been awarded an honorary doctorate by the KTH Royal Institute of Technology, Stockholm.

www.hoidnwang.de

STATEMENT

Where but in physical public space is there a common, shared medium where everyone present is potentially an equal, free from the fear of being surveilled, from having one's identity matched with one's preferences? The Internet is already lost to paranoid and ineffective quasi-governmental secret services and equally secretive international corporations. The one physical public space we have needs to be defended and reclaimed for our collective and individual freedoms. Without these collective and individual freedoms, there can be no true democracy. This constant process of reclamation needs to encompass the assertion of all basic freedoms and the proper care, maintenance and design of physical public space. Unfortunately, few people realise the dangers confronting democracy today. Many people are satisfied with what they have, some not even aware there is a problem, and many of those who are conscious of the threats are too intimidated by the mechanisms of power to voice their concerns. Thus, today, we are gradually and inexorably losing the foundations of democracy.

EYAL WEIZMAN

Architect Eyal Weizman is Professor of Spatial and Visual Cultures, and Director of the Centre for Research Architecture at Goldsmiths, University of London. He is a founding member of the architectural collective DAAR in Beit Sahour/Palestine. He has published widely, and his books include *Mengele's Skull* (with Thomas Keenan; Sterenberg Press, 2012), *Forensic Architecture* (dOCUMENTA13 notebook, 2012), *The Least of all Possible Evils* (Nottetempo 2009, Verso 2011), *Hollow Land* (Verso, 2007), *A Civilian Occupation* (Verso, 2003), the series *Territories* 1, 2 and 3, and *Yellow Rhythms.* In addition, he has contributed many articles to journals, magazines and collections of essays. He has worked with a variety of NGOs worldwide, and was a member of the B'Tselem board of directors. Eyal Weizman has lectured, curated and organised conferences in many institutions worldwide.

SOPHIE WOLFRUM

Urbanist and urban designer Sophie Wolfrum studied spatial planning at the University of Dortmund, and took the state examination in urban design. With Alban Janson she founded the award-winning architectural office Janson + Wolfrum Architektur + Stadtplanung. Since 2003, she has been Professor of Urban Design and Regional Planning at TU Munich. A member of the German Academy for Urban Regional Spatial Planning (DASL), she was the Dean of the Faculty of Architecture TUM from 2012 to 2014. Her main research areas include the city as architecture and performative urbanism.

STATEMENT

Urbanity makes it possible to be alien, different, to abandon established roles. This coolness in proximity to one another is what makes tolerance possible and unfamiliarity endurable. It is against this backdrop that the city is also described as an 'engine of tolerance', a classical definition of urbanity in urban sociology since Simmel's times. Today, apart from the site of tolerance, we also emphasise the site of solidarity as a crucial public sphere. As a result, the definition of urbanity also changes as the political aspect of social solidarity increasingly gains in importance. In this dialectic of solidarity and tolerance we see the power of cities to manage migration and social conflicts, establish debates and live democracy. The public sphere in cities is entirely linked to public space, the essential prerequisite in cities for practicing democracy.

PETER ZLONICKY

Peter Zlonicky is Professor Emeritus of Urban Planning and Design at the Technical University in Dortmund. He has led many major research projects on social aspects of housing and on the future development of inner city areas. As Scientific Director in the International Building Exhibition 'EmscherPark' he was member of a multidisciplinary team restructuring the region and creating a new 'green-blue infrastructure'.
As head of the Office of Urban Studies, Munich, Peter Zlonicky has overseen leading urban planning projects in Bonn and in Berlin (parliamentary and governmental districts in both cities), as well as city development projects in Dortmund, Mannheim/Ludwigshafen, Muenster and Weimar. In his work as a consultant, he has been involved in cooperation projects in Brazil, Egypt, Gambia, Haiti, Syria, Morocco, Israel/Palestine, Libya, and Sibiu/Romania. Since 2007, he has been consultant to the Policy Board on National Urban Development Policy in Berlin. Peter Zlonicky was awarded the Federal Order of Merit in recognition of his lifetime work.

STATEMENT

Public space as common ground of civil society
Public space is the fingerprint of our cities—it shapes the cities individuality, its cultural, social, economic identity. It is owned by the civil society, and it should be a common ground.

Central issues
Public space has an indispensable significance for communication. Especially in times of communication by public media, citizens need an open urban space to meet and act in.
Public space has a compensatory social function. In times of low standards of housing (poverty, migrants) open space can offer a substitute for small apartments (parks, spaces without economic obligations, etc.).
Public space serves as a political forum. In case

of conflicts, civil society has the right to use public space to express messages and discuss different positions as well as common levels of understanding.

Common conditions
The requirements for a common ground need some clear agreements between citizens and their political board, such as ...
- *free access to public space for everybody day and night at any time,*
- *balance between functional (infrastructure, mobility etc.) and individual use,*
- *restrictions on the commercial use of public space,*
- *limits of public surveillance,*
- *public participation.*

Some of these basic requirements will have an impact on the city budget.

Political turn to common ground
Planning activities have to set priorities: Public space first! After first setting the framework of public space, decisions on private projects can follow.
Decisions on city development, especially the release of public-owned space for private and commercial use, need to be heedful of how they affect the quality of public life. Any reduction in public space must be balanced.
The transparency of city development is a precondition for public participation, and public participation is a precondition for the revaluation of public space to common ground.
Common ground is the laboratory of communication between citizens and democratic boards.

ZULOARK
Zuloark is a distributed architecture and urbanism open office, founded in 2001, developing flowing and collaborative professional working models and building co-responsibility environments through shared authorship projects ever since. As a distributed architecture platform, Zuloark is currently based in Barcelona, Berlin, Brussels, Madrid, and Mexico City.
www.zuloark.com

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IMPRESSUM

Public Space: Fights and Fictions.
36-hour Factory of Thought
19 May 2016, 7 pm (Prologue)
Noon 20 May – Midnight 21 May, 2016

Organised by the Goethe-Institut and the Akademie der Künste, Berlin.
An event held as part of the exhibition DEMO:POLIS

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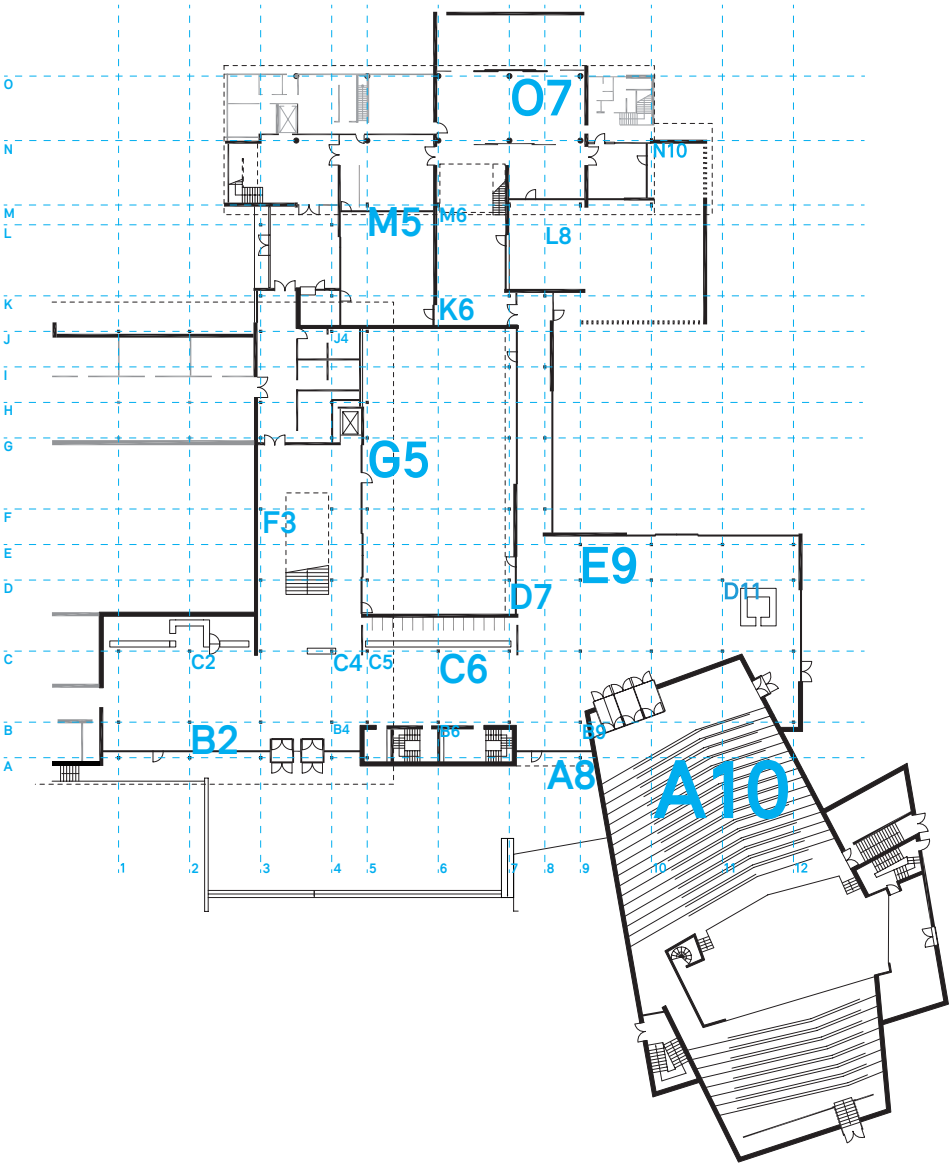

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