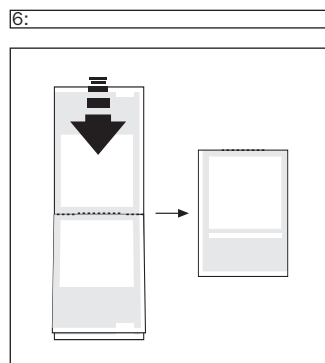
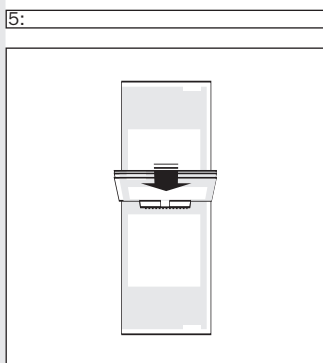
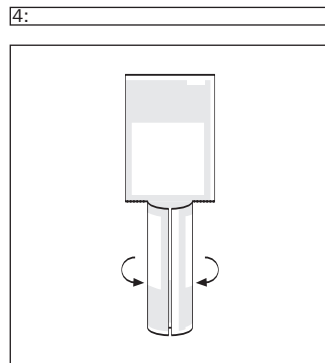
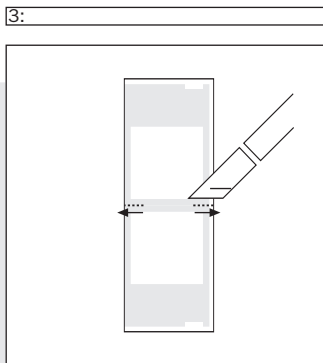
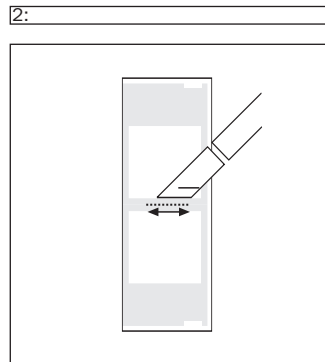
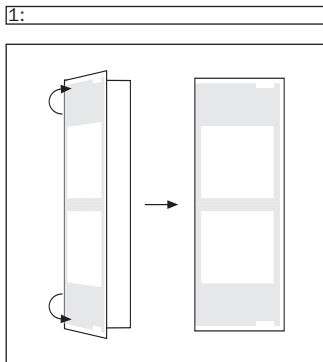


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## Construction



- 1: First, fold each A4 sheet in half along the vertical axis.
- 2: Using a craft knife or scalpel, cut a horizontal slot along the centre dotted line of the first A4 sheet. (pages 1/2/13/14)
- 3: Then cut along the dotted lines on all the other sheets. Make sure to cut to the very edges of the paper.
- 4: Stack the folded sheets in ascending order with the even numbers at the top. Curl the bottom half of the second A4 page (pages 3/4/23/24).
- 5: Thread the curled page through the centre slot of the first A4 page. Repeat this process with the third (pages 5/6/21/22), fourth (pages 7/8/19/20), fifth (pages 9/10/17/18), and sixth A4 sheet (pages 11/12/15/16) with the even pages in ascending order.
- 6: When all the pages have been threaded through, check the pagination. Finally, fold the booklets in half along the horizontal axis.

Trans-national flows of many kinds—migration, expanding financial markets—are some of the products of the radical transformation Europe is currently undergoing. We have studied these phenomena at the Berlage Institute, in which individual students have developed one or more Prototypes and created Action Plans for their proliferation and adaptation in Sector E. This project will soon be on-line as an interactive version of the Urban Gallery. This is an experiment in real time dynamics, in which the educational space becomes a kind of Metaspaces. In simulating the evolution of an environment, the professional actors in the consortium for Project W gradually move through different stages of the construction of an actual and virtual planning environment with concrete, physical products: a harbor, new landscape processes, new forms of living, education, and industrial enterprise.

#### EPHEMERAL LANDS AND TEMPORARY FUNCTIONS

There is an additional beauty to this project: parts of the territory lie within de Bieschbosch National Park in which polders are gradually given over again to the oscillating forces of a natural river and tidal delta. There is a growing tendency in the Netherlands to give back land to natural forces, as less agricultural land is needed, and more land is desired for empty spaces and the return of a kind of wilderness. This wilderness is a cultural product that emerges with the growing understanding of ecological processes and the increasing fragility of the earth's environment. This shift in perception of the nature of rivers, the sea and other forces gives the constructed land in the Netherlands a new ephemerality. Constructed

The project is not fixed yet in its location. It may move through a larger space for which it eventually must act as a model project. This space, called Sector E, stretches from the harbor of Rotterdam – still the largest in trading volume in the world – into the heart of the Ruhr area in Germany. Sector E is an emergent Eurozone, but also a site of the growth of a new urbanity. It is situated within the growing conflicts generated by the intensification of the flows of goods between this harbor and large parts of Europe. Because of the need for the regulation of these flows, the invention of dynamic systems for this regulation, and the management of the urbanization process, the Urban Gallery is a potential planning tool for Sector E. But for the time being it is a support system for a model project inside it, Project W.

In the second stage we will take the Community of Practice through all four service structures: the Database, Prototypes, Scenario Games and Action Plans. In previous projects the Database has been structured with randomly distributed observation points, or 'bean sites,' named after the technique of throwing beans that we introduced to demonstrate the principle. Recently the Database has been expanded to include a layer of Operational Fields alongside the catalogue of Mini-scenarios. Each Mini-scenario is constructed with four basic processes: Erasure, Origination, Transformation, Migration. Together, these four processes are able to describe any of the dynamic conditions at a given point, but they have a specific sequence: they follow a metaphorical succession of stages that are modeled on a seed.

# STIRRING STILL

## THE CITY SOUL AND ITS METASPACES

RAOUL BUNSCHOTEN

0. The skin of the earth wraps the earth.
1. Cities form the second skin.
2. The dynamics of the earth affect the second skin.
3. The increasing complexity of the second skin calls for the definition of new practice – and with it a new tool box – for the construction and management of cities.
4. Like the earth's skin, cities are plastic environments that undergo constant change. Geological forces cause changes in the skin of the earth. What forces cause changes in the second skin?
5. A city is a life form. It has emotions.
6. To understand the second skin as a dynamic environment requires an awareness of its emotions. The emotions of the city are called proto-urban conditions.
7. Proto-urban conditions agitate the second skin.



The Urban Gallery is in fact a system that orchestrates the conversation between actors in the urban domain. But to get into the unconscious or unseen consciousness of a city you have to develop means to tease things out, and the randomly chosen sites we use give this opportunity, combined with the highly systematic and basic set of processes (Erasure, Origination, Transformation and Migration) that determine each mini-scenario. The practice of urban narratives – mini-scenarios are a form of urban narratives – is a way in to this manner of thinking, a short cut into the consciousness of a city. Mini-scenarios are the necessary raw material for scenarios and prototypes. But mini-scenarios are also something like seedlings in a garden. Creating the future colors but ‘vergaenglich’ (eventually perishing). John Hejduk, the self-described ‘blockwatcher’ of his Queens’ street, is the master of the urban narrative and the ephemeral presence.<sup>(22)</sup> Somewhere there is a space in which Gordon Pask and John Hejduk meet – narratives that feed a complex interactive system to create the potential or even guarantee of feedback, of plausibility, and to give it sense. The founder of an expanded view of cybernetics and the founder of the urban narrative, both with incomplete projects in hand, intertwine somewhere above the Atlantic Ocean.

depends on the character of the metaspace: self-organizing organism (life form) or mechanical instrument. The challenge for us is to use this concept of a metaspace for the development of a planning instrument that is simultaneously a new public space for the interaction and intertwining of urban actors and their desires and interests. In the process of developing a specific metaspace as instrument, we are constantly oscillating between research and production: using the metaspace as a laboratory in which to learn and also applying the instrument to specific situations and urban environments, increasingly as commissioned projects.

The Danish scientist, scholar and poet Tycho Brahe developed the world’s first modern research laboratory on his island near Copenhagen. This laboratory was aimed at the description of the moving universe, its representation, and the instruments needed for its observation. He created measuring tools for the universe that reflected the form of that which was measured. These instruments can be understood as mechanical metaspaces; through their use the dynamics of the universe became legible. But the creation of the laboratory itself generated another metaspace: what is called in recent management theory a “Community of Practice,” in which a group pursues an aim through research and development but also sees itself as a learning environment. During the interactions the goals themselves are transformed and the project is continuously reformulated. The group acts as a closed community, but simultaneously each member represents a discipline, organization, culture, geographic entity with which he or she brings

building for Cardonagh, a theatre and cultural centre, it is a real box that needs real management by a newly formed cultural manager: an urban curator. Our duty includes the formation of the local committee into an actual client body; here the jobs of urbanist and architect flow into a fluid knot. However, it remains the virtual box in which planning on an urban scale takes place. The need for temporary inhabitation in this virtual box, in search for the wind of change, is the need for an animator or *animus* that gives life to a community. The box is but a necessary angel, as Wallace Stevens calls it, a messenger that bears the soul of a community. Gordon Pask saw some of this emerging in an early stage, when we collaborated in a unit at the Architectural Association in London during several years in the early nineties. But this expert on cybernetics, and one of the fathers of the computer, could see things about the dynamics of urban states that we were only just beginning to explore. He could see the importance of the description of urban “behavior,” and the role of emotions in urban decision-making. For him the concept of the “soul” of the city was not so strange since it related to neurological conditions and consciousness. He had something in mind that I never fathomed: urban systems that would have some form of consciousness and would act like brains, and at the same time would be able to adapt to new forms of cultural production and changing rosters of urban actors and their needs. He developed an actor theory in which interaction and negotiation would be run according to cybernetic principles.

specific interests and leaves again with new understanding and new agendas. The island of Tycho Brahe provided a temporary abode for many artists, scientists and scholars that partook in his research, forming a community that played with the factors of the known and unknown world. The island laboratory became a prototype, followed by adaptations that proliferated as the members of this community later circulated throughout Europe and Asia, influencing the course of science, trade, politics, literature and geography wherever they went. Some people leaving the island became mapmakers in Amsterdam; they described the new space of seafaring and merchant ships, and the growing cities. The island was an institutionalized metaspace and a semi-public meeting space, but the dissemination of methods and techniques created a new public realm that formed a new image of the world as well.<sup>(23)</sup>

of Ireland, we have been involved in ongoing attempts to implement the Urban Gallery as a method for small communities to move from Parish status into new forms of municipality. These communities are under pressure from both EU and global financial and migratory flows—in this case, partially the re-immigration of Irish people into a booming economy. The strangeness of the urbanization of this fringe in all its worldliness and apparent cosmopolitanism contrasts with the vestiges of the authority of the Catholic Church, and the recent history and still current emotions and occasional flare-ups of the conflict in Northern Ireland. There is an ephemeral character to policy and decision making that tries to react to the global pressures that act as proto-urban conditions on the local communities; indeed this ephemerality manifests itself into a temporariness – and often arbitrariness – of rules and regulations that create constantly shifting identities and towns that change character very quickly. People are writing new plots all the time and others are losing the plot altogether. The installation of new civic structures must provide the metaspaces through which these different parties can move in order to intersect and internet, even only for short but focused moments of speculation on conjoined futures. So far, the attempts to create a new level of political administration for a municipal scale organizations have failed for various reasons. Perhaps the development of a metaspace as building, a constructed Urban Gallery – almost a *contradictionis in termini* in the small but regionally important town of Carndonagh – will prove successful, but it is still too early to tell.

The metaspace is a virtual box. In the case of the

## URBAN GALLERY

THE MANIFESTO THAT WEAVES THROUGH THE BOOK URBAN FLOTSAM <sup>(4)</sup> ENDS WITH MANIFESTO LINES 55, 56 AND 57:

55

WHEN A PART OF A CITY IS DESIGNATED A METASPACE, IT BECOMES AN URBAN GALLERY – A FLUID FORM OF PUBLIC SPACE THAT EVOLVES IN TIME, GENERATING DIFFERENT DEFINITIONS OF PUBLIC SPACE AND DIFFERENT WAYS OF PARTICIPATING IN IT. THESE DEFINITIONS YIELD ‘FLOORS’ IN THE SPATIAL STRUCTURE OF THE URBAN GALLERY. METASPACE MAKE IT POSSIBLE TO BRING THE DYNAMIC STRUCTURE OF SCENARIOS INTO THE FLOWS OF THE SECOND SKIN. A METASPACE IN THE SECOND SKIN IS A PUBLIC SPACE, A PUBLIC MATRIX.

With Copenhagen X we have now started a database of 4000 randomly chosen points, which may become a veritable ‘book of the city’ with an encyclopedic range of trends and latent or real conflicts. Furthermore a list of current and potential prototypes link a variety of operational fields touched on by the 4000 mini-scenarios – operational fields that are describing the ‘circuits’ of several cities. We aimed the scenario games at several real and urgent concerns: the effects of the metro in different parts of the city, the combined harbor renewal projects, and the regeneration of housing stock, among others. The results were striking: very quickly you can introduce and simulate the development of quite radical propositions, for example, the imposition of national park status on the combined, and nameless, harbor waters of Copenhagen. As there is no national park in Denmark, this is immediately both an urban pro-type and an act of parliament. These propositions are not designs, but merely simulations of possibilities. I enjoy these moments of a flickering of new reality, or possible realities as Dalibor Vesely would call them, *in lieu* of real possibilities.<sup>(4)</sup> They may not be realized, but their mere appearance, ghost like, can be a factor in changing a blueprint. Copenhagen X is the first Urban Curator. They have the potential to curate both what is important for the city’s future, and the means to achieve new configurations of this future.

Meanwhile, on the fringe of Europe, high in the north

THE PRACTICES OF URBAN PLANNING AND ARCHITECTURE ARE EVOLVING IN THE CONTEXT OF AN EVER-MORE COMPLEX SECOND SKIN. IN COLLABORATION WITH OTHER PRACTICES, INHABITANTS, USERS, CLIENTS, DECISION MAKERS, PRODUCERS, AND INVESTORS, THESE PRACTITIONERS HELP TO INVENT NEW URBAN FORMS AND DEFINE THE SHIFTS IN PRACTICE THAT ARE REQUIRED FOR THE MANAGEMENT OF THESE NEW FORMS. URBAN CURATORS ORCHESTRATE THIS SHIFT IN PRACTICE, DETECT EMERGENT PHENOMENA, DESIGNATE CITIES AS METASPACE, FORM GALLERIES, AND CURATE THEIR CONTENTS.

57

URBAN CURATION IS THE PRACTICE OF MAINTAINING URBAN GALLERIES, THE METASPACE OF THE SECOND SKIN. URBAN CURATORS ARE THE PRACTITIONERS THAT MANAGE THE CONTENTS OF THESE METASPACE. THEY OVERSEE THE PRODUCTION OF SCENARIOS AND PROTOTYPES. THEY ORGANIZE TABLES OF NEGOTIATION, SUPPORT THE INITIATION AND WORK OF LIMINAL BODIES.

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effects and influential on a political level. In Copenhagen we want to test the Urban Gallery to see if it is a practical and politically effective instrument.

The state of Denmark is currently presiding over the EU, giving experiment Copenhagen X relevance to the search for new planning policies in regard to the pressures of so-called globalization on European cities. Recently, at the *EU Conference on Globalization and European Cities*, I asked if the Copenhagen Charter that was going to be signed was radical enough.<sup>60</sup> The Charter seeks more integral approaches to the conflicts caused by globalization, and, among other things, more participation.<sup>61</sup> It also asks how we can preserve the identity of cities. But what it does not ask is how do we deal with the planning and orchestration of new identities, of radically changing populations, of very different life styles. Saskia Sassen, also at the conference, suggested that the new logics of cities consist of interlinking circuits that each have their own globality, and, I presume, temporality. Knowing these circuits and understanding their behavior is becoming increasingly what I see as the task of the Urban Gallery. Sassen's analysis is powerful: a world of interlinking circuits that join in places – the cities as we know them – but that also cause innumerable cracks, new boundaries, inside these cities. The problems in Bucharest will come home to Copenhagen and Rotterdam (if Romania is allowed in the EU), because these problems are connected to these cities through undercurrents, or proto-urban forces. Our cities need new technologies of governance, as are being debated in the Union, and new practices of planning, as are not yet on the agenda.

## THE URBAN GALLERY AND URBAN CURATORS

The Urban Gallery is a peripatetic instrument of instable, dynamic and ultimately ephemeral phenomena. It is a device for the management of transient states. This management is done with the help of four service structures: the Database, Prototypes, Scenario Games and Action Plans. They contain the following:

1	Database: Mini-scenarios and Operational Fields
2	Prototypes: Urban Prototypes as moving singularities
3	Scenario Games: simulation and testing of dynamic environments
4	Action Plans: theses that lead to the proliferation, adaptation, and implementation of the prototypes

The Urban Gallery is like a cabinet with drawers: four drawers contain the main service structures, but each drawer has another set of drawers inside it. However, the substance of the structure of the cabinet is porous—all contents communicate with each other, or are linked according to specific trajectories.

Urban Curators observe emergent phenomena and, as keepers of the transient states, act as animators for the dynamic contents of the Urban Gallery. Urban Curation is a new profession, although it can be recognized in many instances as being part of existing actions. In a recent competition project for the City Museum of Contemporary Art in Rome, we looked at curatorial prototypes that could cater to emergent and quite fleeting

tions. More mobility and heterogeneity in general have brought new parties to power and changed directions of several states. So while we praise the advance of mobility and technology, there is a backlash of the consequences from these issues.

Integration of immigrants is a very difficult issue in Denmark, an issue that has to be dealt with in combination with other, more traditional issues such as traffic, quality of life, jobs and ecology. Linking these and other issues through prototypical projects enables us to bring in the Trojan horse, and within its belly the issues of immigration and different life styles. There are many ephemeral aspects in this method that are like stepping stones to get to particularly delicate projects; indeed, the full complexity of the Urban Gallery is needed to move forward. The Urban Gallery as a tool and methodology that processes knowledge and also supports exchange enters this space in which many conflicting issues and desires become interlinked.

With the current shift towards more conservative attitudes in governments such as those in the Netherlands, Austria, Norway, Denmark, Italy and France, there is another movement that acknowledges a shifting world and tries to cope with its new identity and dynamics. This movement, or movements, is not yet very strong and determined, or at least very operative. Urban planning has a much bigger role to play in these political trends. As a discipline it touches on issues such as migration, mobility, changing life styles, new technologies and mutating financial markets; it is ideally poised to create powerful experiments in that are both real in their

art forms that apparently dislaid in the institutional and physical structure of the museum. Our project searched to create an interactive meeting place in which curatorial prototypes intertwine different interests and actions in order to give form to a particular movement or vision. This development in curatorial practices in the art field inspired us to develop, together with the artist Jeanne van Heeswijk, the concept of Urban Curator.

PROTO-URBAN FORCES CAUGHT IN THE LENS OF AN OPTICAL INSTRUMENT

The Urban Gallery is a Taschenwelt (a small pocket world that can be held in a hand) in which various forces and their configuration undergo constant change. This condition is illustrated by the emblematic image of a Viking knot in which two mythical animals are intertwined in a never-ending struggle for domination. The knot is a perfect model of transient states in which different programmatic elements of a prototype intertwine. For the Vikings the emblem became a symbol: the knot was used to present the dynamic conditions of the universe. The Urban Gallery is a space of intertwining, a space of virtual knots. The instrument of the Urban Gallery is like the Viking ships searching for new horizons—it moves through the horizon of the Skin of the Earth. The Urban Gallery is a peripatetic tool that has no fixed place, no roots. It is only limited by its technical and linguistic conditions and by those of the curators and actors participating in it.

originated as a plan for a ten year version of the IBA in Berlin, a kind of building exhibition, but now the organization wants to include more layers of the population in these planning processes. Our involvement grew from staging a workshop about participation through scenario games, to an application of the Urban Gallery as method and tool. Scenario games by themselves cannot be sustained, and are merely incidental without the participation of serious actors with vested interest in the prepared projects. We have an agreement for the creation of a test database, a working list of urban prototypes and scenario games for spring 2003, after which there will be some form of action plan defined.

Denmark has joined this league of states and that forms the context for our invitation. There are big issues of democratization in Europe these days, especially for the countries from the former communist East Bloc that are set to join the EU. As one of the criteria for membership, they have to show transparency in their democratic processes. These are tough tests for countries with long legacies of communism. In Bucharest many civil servants in the municipality have been in their positions since Ceausescu, and most people now professionally active grew up under the his regime. Ten years—the proposed time-frame for these countries to join the EU—is a short time in the transformation of the main structures of a society. In countries like the Netherlands there are other kinds of democratization processes, such as protest votes against the perceived estrangement of societies, as more immigrants change the demographic nature of popula-

#### KNOWLEDGE MANAGEMENT, MOVING SINGULARITIES AND ARTIFICIAL LIFE

The Urban Gallery is a knowledge management tool that creates temporary holding patterns for knowledge and intertwines these patterns to fuel the urban prototypes. Inside one of the layers, the Action Plan, the thesis forms an inspirational core, containing deep research. This is something like the soul of the system, introducing a highly personal “wind of change.” It provides the system with a kind of conscience and intention. This intention is aimed at the main product of the Urban Gallery: the evolution (adaptation) of Urban Prototypes and their proliferation though an action territory; adaptive states shift the prototype forward into a multiple proliferation, the multiple proliferation shifts into new states or situations, and the prototype is forced to adapt.

In the context of educational collaboration, initially at the Architectural Association, later at the Berlage Institute and other institutes, we have created Urban Galleries as teaching experiments, turning them into temporary abodes in which collaborations of teachers and students simulate the workings of the Urban Gallery in an urban context. The Urban Gallery in Sector E has been such an experiment. The experiment turns the Urban Gallery into an artificial life-form<sup>®</sup> in which the main structure becomes an organism given ‘life’ through the individual input of the participants. The concept of ‘life organism’ is both a metaphor and a reality: interactions in a Urban Gallery are like a life-form, but the intertwining of prototypes actually create new evolutions of prototypes that introduce ‘newness’ or ‘birth’ into the system.

land is now sometimes “given back to nature” as it is put with great sentiment, or it is defined in terms of natural processes rather than land-use. This makes it possible to build such processes into a dynamic masterplan for a city, if this dynamic masterplan itself consists of projected processes and the intertwining of, sometimes temporary, functions.” The dynamics of nature become a source of inspiration, “the dynamics of the first skin affects the second skin” (Manifesto Line 2, *Urban Flotsam*) on a programmatic level.

The intention of the game board – and its rules of rotation around community centres – is to structure an artificial set of mechanics that echo but do not imitate the dynamics of the first skin. In the case of Project W there will be a gradual implementation of prototypes and the programs that create the flesh, or critical mass for them. Over a period of time prototypes will start to intertwine, either naturally or induced by members of the Community of Practice. The evolution of prototypes and successive intertwining will have to be planned carefully with what Keller Easterling has called *protocols*.<sup>®</sup> These will engender different states, temporary and ephemeral, in the development of a city.

We are currently working with Copenhagen X, an organization formed by the cities of Copenhagen and Frederiksberg, on a project that aims at developing a ten year long vision for the initiation of new projects, and a broad base for participation in the decision making processes surrounding those projects. Copenhagen X

PROJECT W, SECTOR E, AND THE NETHERLANDS IN THE CONTEXT OF A NEW EUROPE

We are now involved in several projects that implement the Urban Gallery as a planning tool and methodology. In fact, we have become Urban Curators of a large organizational process to bring together a variety of actors that want to apply the Urban Gallery, and are similarly training organizations to play this role. In the Netherlands, we are working with a consortium that aims at being a Community of Practice. The consortium comprises planners on a national level, local authorities, private enterprises, and experts on a case project for a logistical node that simultaneously will be city and landscape. We act as process-managers for this community with the help of the Urban Gallery. While this guidance is based on the intersection of individual interests, we also have to act as planners and begin to tune the Urban Gallery as an instrument to the processes of planning, implementation and even inhabitation. We are now game board into the actual site under consideration in order to orchestrate sub-groups of the consortium—subgroups that have vested interests in specific prototypes but can interact with others. These groups we also call communities, but in this case the term community refers to the product: a community of inhabitants, users and agents.

#### EU CHANGES; CENTRE AND FRINGE