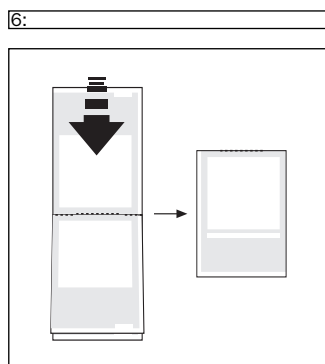
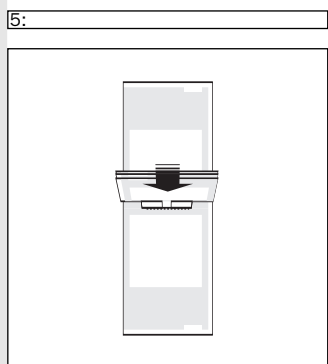
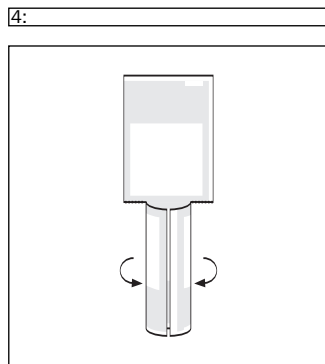
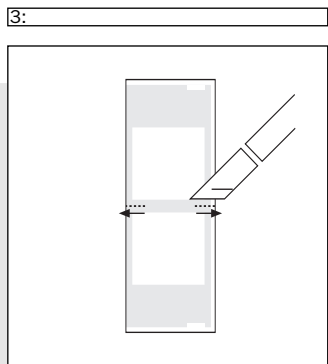
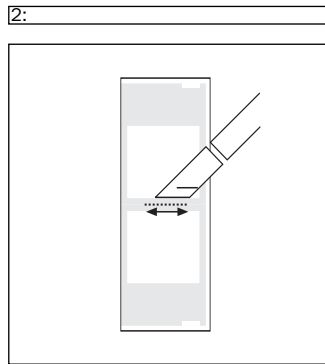
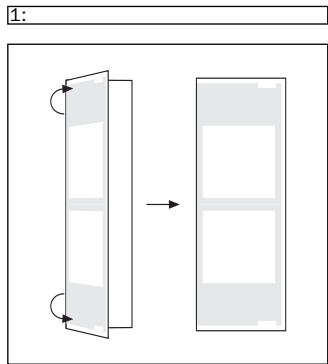


DIFFUSION



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- 5: Thread the curled page through the centre slot of the first 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 sheet (pages 11/12/15/16) with the even pages in ascending order.
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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 Metaspace. 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 Biesbosch 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

STIRRING STILL

THE CITY SOUL AND ITS METASPACES

RAOUL BUNSCHOTEN

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 random-ly 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

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.

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Species of Spaces

[1] Samuel Beckett's last written piece [2] I wrote about this in an earlier book, Raoul Bunschoten, Metaspaces (London: Black Dog, 1998). Metaspaces first was a fairly vague term that allowed us to describe the space of models and games, a space that was isolated from the daily reality and yet belonged to it. A chess game takes place in a metaspaces: the game board with its mix of simulated battles and real emotions. Since then it has grown into the name of a device, the container in which trends and other ephemeral phenomena can be simulated and in which interactions can be orchestrated. The term 'virtual space' does not work in the same way: music can transport a person into an emotional state that is a virtual space. But, this is a highly subjective experience. The metaspaces should be understood as a public space that can be described precisely. The totality of the internet all its physical but largely invisible routings and flows of information is a metaspaces. [3] I recently argued at the European Union Conference on Globalization and European Cities that there has to be a similarly inspired initiative to observe the new Europe with an increase of 10 states and soon more to follow. There will be new phenomena emerging from the sheer size and multiplicity of the European Union that will strongly affect its urban identity. Already the Baltic states are rapidly moving from better-off Soviet republics to poor European states with a recognisable 'European' look. And that is only how it looks on the outside. [4] Chora (Raoul Bunschoten, Takuro Hoshino, Helen Binet), Urban Flotsam: Stirling the City (Rotterdam: 010 Publishers, 2001). [5] See Manuel Delanda, Virtual Environments and the Emergence of Synthetic Reason [6] Erasure, Origination, Migration (E, O, T, M) are a set of terms that can be applied to the understanding of any dynamic condition - from a conversation over a meal and a cup of tea at a cafe to trans-national migration patterns. For more on these terms, see Chora, Urban Flotsam. [7] See Louis H. Kaufman, On Knots (Princeton: Princeton University Press, 1987). [8] See Keller Eastering, Organization Space (Cambridge: MIT Press, 1999). [9] EU Conference on Globalisation and European Cities, 14-15 November 2002, Copenhagen. [10] Copenhagen Charter, EU Conference on Globalisation and European Cities, 2002. [11] "possible realities" and "real possibilities" are two phrases he coined during conversation at his north London home, sometime during the late eighties. [12] From a conversation at his house sometimes between 1996 and 1998.

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In the book *Fuglane*, by the Norwegian writer Tarjei Vesaas, trajectories of migrating birds observed from his garden become embedded in the mind of the protagonist, Mattis, a mentally disabled man, and are transferred into action: he tries to redeem himself in front of others by starting a meaningless ferry service between the empty banks of a lake. The migratory patterns give meaning to his life, even if there is no apparent substance to them. In them, Mattis enters a Metaspaces in which he can give significance to temporal figures: the metaspaces becomes a closed space, a room separate from the space perceived by his neighbors. Unlike Mattis however, the architect and urbanist have to move constantly in and out of this room, as if through a porous cage. Spaces in which we can see temporality are metaspaces. They are spaces above or beyond the space in which we live, the Skin of the Earth. The metaspaces has an innate ephemeral character. It is the site of the search for knowledge; it is the container of knowledge management processes, but it is also a vehicle for the search for meaning in the dynamic chaos in which we live. The metaspaces is a vehicle for thought processes, a vessel in which urban consciousness has a chance to gel. When dynamic processes are given form, this form gives meaning to the processes, a handle to their understanding, and, if necessary, their manipulation. The metaspaces is the space in which this form becomes visual. Whether it emerges or is described is a second debate that depends on the character of the metaspaces: self-organizing organization (life form) or mechanical instrument. The challenge for us is to use this concept of a metaspaces for the devel-

8.

Proto-urban conditions cause change in the incessant flux of the second skin, to bring about new phenomena that seem to follow lines drawn upon an invisible map - a map that prescribes the behaviour of cities.

9.

The city as a life form has to be maintained - its evolution sustained. To do so, proto-urban conditions must be known, their manifestations recognized: The drone of the traffic disturbs the quiet; the wind blows through the trees, taking the leaves; lust determines the behaviour of the afternoon exchange dealings - the Dow Jones is up; fear and desire permeate the night; alarm systems go off. The chat rooms of the Internet are full of people pretending they are not themselves, other genders. Memory becomes a toponymy: here was once a church; now only the name remains.

10.

How to see? New phenomena need new eyes.

11.

Immersion in the city with new eyes means walking through it, entering its flux, encountering emergent phenomena, recognizing them as manifestations of proto-urban conditions, sorting them into boxes.

12.

Boxes need labels. New phenomena need caretakers

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.⁽²²⁾ 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.

opment 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 specific interests and leaves again with new understanding and new agendas.

The island of Tycho Brahe provided a temporary

ful, but it is still too early to tell.
The metaspace is a virtual box. In the case of the 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.

partook in his research, forming a community that played island laboratory became a prototype, followed by adaptation 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.⁽²³⁾

Meanwhile, on the fringe of Europe, high in the north 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 metaspaces as building, a constructed Urban Gallery – almost a *contradictionis in termini* in the small but regionally important town of Carndonagh – will prove success-

URBAN GALLERY

THE MANIFESTO THAT WEAVES THROUGH THE BOOK URBAN FLOTSAM ⁶⁰ 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. METASPACES 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.

practices of planning, as are not yet on the agenda. 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’ Sassen is speaking about. We have successfully staged a set of test scenario games with both students of several institutions and planners, and other civil servants from a variety of European cities. We aimed the scenarios 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 prototype 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.⁶⁰ 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.

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 METASPACES, FORM GALLERIES, AND CURATE THEIR CONTENTS.

57

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

58

powerful experiments in that are both real in their 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.⁶⁰ The Charter seeks more integral approaches to the conflicts caused by globalization, and, among other things, more participation.⁶¹ 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

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

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

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

mobility and technology, there is a backlash of the several states. So while we praise the advance of brought new parties to power and changed directions of tions. More mobility and heterogeneity in general have immigrants change the demographic nature of popula-

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

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

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

processes surrounding those projects. Copenhagen X originated as a plan for a ten year version of the I___B___A___ (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

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-formSM 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.

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 at the start of stage two in which we have introduced a 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.

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

In the Netherlands a new ephemerality, constructed 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.SM 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 interwinnings will have to be planned carefully with what Keller Easterling has called *protocols*.SM These will engender different states, temporary and ephemeral, in the development of a city.

EU CHANGES; CENTRE AND FRINGE

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