Just in time for this year's application phase, we are reviving the format Circular after four years, offering prospective students insights into our research and teaching program, Urban Design, at HafenCity University. This fourth edition of Circular assembles the following contents: Reflecting back – moving forward features Questions and Answers between the current students and the teaching and research staff on connections, contingencies, and concerns of the former annual themes between 2019–2022 [3]. Every Circular provides a snapshot of our teaching formats; in this issue, we are introducing: WohnWissen [22] and Urban Types [23] as two of our elective courses focusing on practices of building, inhabiting, and planning. The center pages are, as usual, reserved for excerpts of the key readings of the study program emphasizing interdisciplinary, feminist, and posthuman connections to (urban) design. This year, we are featuring Shannon Mattern's essay on Maintenance and Care [20] with the kind permission of Places Journal, calling attention to the integral value of everyday work of maintenance, caretaking, and repair in building more equitable and responsible spaces for restoration in cities. Fran Tonkiss' article on Austerity urbanism and the makeshift city [18] engages with the European contexts of austerity urbanism, drawing on minor practices and small acts creating material spaces of hope in cities generously provided by the City Journal and Taylor & Francis. Donna Haraway, in an excerpt from Staying with the Trouble [15], elegantly provokes an imaginary of the multispecies cosmopolitics, an approach to recuperate the centuries-old environmental destruction on the Terrapolis with the kind permission of the Duke University Press. We couldn't resist sharing ads from the upcoming publications Wohnen in Hamburg [36] and the two new books in our continuous series Everyday Urban Design [34], our contribution to the edited volume Unsettled Urban Space, and finally, our long-years-in-the-making-book about the project and process of Universität der Nachbarschaften Tom Paints the Fence [32]. A new addition to our Circular is the student-curated pages featuring the format UD-Salon [23], a photo essay portraying the annual exhibition Revue 2022 [26], and the excerpt from the Project Management seminar illustrating an alternative narrative to the future development of Hillgruber Areal in Hamburg's Münzviertel [28]. Lastly, the inner cover is devoted to the upcoming annual theme: "Liminal Cities: Urban Life in-between". Enjoy reading!

Q&A "Reflecting back – moving forward"

In *Reflecting back – moving forward* we challenged ourselves to draw connections between the last four annual themes since the last publication of the *Circular* by igniting a conversation through Q&A with our teaching and research staff and students.

Retrospectively on the annual theme: Urgent Matter (s) – Taking Care of Urban Futures (2019/2020), we raised questions and focused on themes related to the interconnectedness of planetary urgencies and crises accelerated by climate change, global population growth, and dynamic urbanization processes, political and economic instabilities, social upheavals. Following that, (The) Urban Unknown – Planning in Times of Uncertainty (2020/2021) coincided with the global pandemic and explored how those dynamically changing urban conditions deepened by COVID-19 and formed an inexhaustible reservoir of insecurities and uncertainties emphasizing the interconnectedness of urban life. Directly after, Terrapolis – Modes of Inhabiting in the Anthropocene (2021/2022) provoked an intertwined political and ecological imaginary, drawing on Latin and Greek roots Terra (soil) and Polis (political community), motivating the students and us to reflect on the ethics of "living and dying well with each other" against the precarious and volatile dynamics of capitalist urbanization (Haraway 2016: 11). Lastly, Standards and Ethics of the Minimum 2022/2023 investigated "minimum" between the unrealized liberal economic promises of prosperity and equality and today's "extinct" safeguarding policies of the welfare state, as a framework for professional standards that seek to achieve the common good, and an ethical-political framework for "maximizing the minimum" for a socially and ecologically just city.

The following text presents the Q&A illuminating various themes, places, actors, networks, and everyday practices that emerged through different teaching formats, as well as insights of our students as actively shaping the pedagogical formats at the Urban Design study program.

The questions were addressed to Bernd Kniess BK , Gözde Sarlak-Krämer GS-K , Antonia Lembcke AL , Louis Volont LV , Fabian Namberger, and the members of the FSR Urban Design represented by Nicola Simon NS(FSR).

Let's start with the latest annual theme, Standards and Ethics of the Minimum (2022/2023).

You were part of the teaching team in the first-semester design studio UDP1, focused on tracing the historical trajectories, exploring places and spaces and institutional frameworks, actor networks, and everyday practices of the "minimum" in and through Hamburg. Could you elaborate on why it is socially relevant to thematize "minimum," how did you frame it, and what thematic focuses the students analyzed through the lens you provided them?

Bernd Kniess is an architect and urban planner. In 2008, when he was appointed to the professorship of Urban Design at the HafenCity University Hamburg, he founded the M.Sc. program of the same name. Shortly after, together with a team of colleagues, he began to take on the project University of Neighborhoods. He is interested in understanding the contemporary city as a produced assemblage, its agencies in different modes of having become-ness and becoming, its translation into forms of diagrammatic representation and its transfer into procedures of relational practice. A particular focus of Bernd Kniess is the conception, design and realization of Living Lab projects such as the University of Neighborhoods (2008-14), Building a Proposition for Future Activities (2015-18) and Zukunftsstadt Friedrichstadt (2016-22). Bernd Kniess teaches in the formats Urban Design Project: Research and Design, Theoretical-Conceptual Foundations, Methodology, Intercultural Practice, Diagrammatics and the Hamburg Open Online University teaching and learning platforms 'WohnWissen übersetzen' and 'Urban Types – of Houses and People'. In 2019-20 he held the Graham Willis Professorship at Sheffield School of Architecture. He has been a member of the North Rhine-Westphalian Academy of Sciences, Humanities and the Arts since 2009.

Nicola Simon is currently studying Urban Design in the 4th semester. She got involved in the Fachschaftsrat (FSR; UD student council) at the beginning of her studies and represents, together with her colleagues, the interests of Urban Design students in different university bodies since then. Additionally, Nicola was performing as a tutor in the UDP1 and researched the study program in her last UDP3 (called "Immersion into the Spectrum of Experimental Knowledge Production"). Coming from this interest in the teaching methods of Urban Design, Nicola joined the teaching team of the current UDP2 with two other students to create a more student-oriented and -led working atmosphere in the project work.

BK   Minimum in our society is usually associated with scarcity, the need or compulsion to be frugal, ... something that is even brought in relation to existence and stands in contrast to abundance, luxury, and excess. What is furthermore linked to this is well illustrated by the dispute about the right approach to the housing question that goes back almost a century: while some rehearsed the feudal-trained bourgeois understanding of habitation to the (existential) minimum of the flat (CIAM 2, 1929), others sought to achieve "the minimum dwelling" (Teige 1932) by differentiating inhabitation itself and distinguishing between individual areas of retreat and shared uses of habitation, of reproduction, maintenance, and care. The bourgeois model gave not only the objective of housing but also the education model for an industrial society in its becoming, about gender and role models, and about power relations as a whole. Regardless of the continued reproduction of the nuclear family home, its minimization now manifests itself as the exclusion of any use other than its initiated intended one, which led to the result that the individual living space consumption reached its maximum today... The minimum is never in contrast to the maximum but always in relation.

The "minimum" was contextualized in two different settings in the winter semester's Urban Design Projects: Everyday Life (UDP1) and Education (UDP3). In which way do these settings overlap?

BK   As usual, the annual theme forms the basis for all Urban Design Projects: In its most open form in the first semester to illuminate the broadest possible spectrum of the phenomenon in its various disciplinary manifestations. It serves the students to follow their individual and later common interests and to work out their research focus. Parallel to UDP1, students in UDP3 – just as in UDP2 in the following semester – work on the annual topic focusing on a specific aspect.

NS (FSR)   As the UDP1 focused on Everyday Life, education cannot be forgotten as a fundamental part. UDP1 presentations inspired me, and I took them as a basis for my next task in UDP3. This was, for instance, to find education in everyday situations or, more concretely, to examine the accessibility of educational places such as libraries.

This Semesters UDP2: "Transforming the Minimum – Speculating Kampnagel," ooks at the architectural transformation of a particular cultural institution in Hamburg. What do you think "Standards and Ethics" of the minimum have to do with it? Could you elaborate a little on the project itself?

2019/2020 Urgent matter(s) – taking care of urban futures

Current debates about the future of cities reveal urgent problems concerning ecological and social issues. Against the backdrop of intensified global urbanization processes, the effects of climate change, environmental degradation, and resource scarcity present themselves as a massive ecological crisis. On a social level, the intensification of inequality dynamics on a local and global level raises urgent questions with regard to poverty reduction, equal opportunities, and social participation. These environmental and social issues interact with construction and technological challenges that arise, among other things, from the serious gaps in the provision of adequate housing and functioning infrastructures for broader urban populations.

The relevance of the intensified urbanization processes and the urgency of the need for action are largely undisputed. Drastic pictures of a planet in crisis are painted. Global political programs set the agenda for responding to the pressing problems; their consensus is that current climate and development crises can be solved in cities. Cities' far-reaching social, economic, and technological transformation is underway. Smart city concepts and digitalization promise technological solutions for the efficient use of resources. Discussions about solidarity economies, de-growth, and the right to the city place cities at the center of emancipatory movements and aim to rethink the relationship between the city and nature.

Against this background, important questions arise for architecture and urban production: What systemic relations need to be understood to act appropriately in the face of urgencies? How are these urgencies socially negotiated and discursively produced? In which places in the city do these contexts and problems become visible, or can they be made visible? Who is responsible for what, and at what level can possibilities for action be identified? How can the relationships between the economy, nature, technology, and urban society be rethought and negotiated? What ethical and political obligations result from the current crisis, and how do they inform urban production?

Image: Kathrin Wildner, 2019

Antonia Lembcke joined the research and teaching program of Urban Design in 2022, after graduating in architecture from UdK Berlin and TU München. As a doctoral candidate at HCU Hamburg, she is following the artistic research of her Master thesis on 'dirty architecture', where she investigated multi-layered truths and ambiguous realities that manifest in the built environment. She is interested in process-oriented architectures, in- and exclusions and (over) writing of stories and their actors through space. Antonia co-founded the SPÄTISPÄTI collective in 2019, that produces space through activating collective agencies and 1:1 building laboratories. SPÄTISPÄTI is concerned with the un-learning of normative building practices, and questions hierarchical and political structures. Her collective also founded the student-led, teacher-less program SEMINARSEMINAR at UdK Berlin. Until 2021, she has been working as part of the chair of building, planning and design at UdK Berlin, where she was engaged in the identification and mediation of participatory and inclusive space production.

Gözde Sarlak-Krämer joined the research and teaching program Urban Design at HafenCity University Hamburg in October 2019. She holds a BSc in Urban and Regional Planning from the Yildiz Technical University, Istanbul/Turkey (2009), and MSc in European Urbanism from Bauhaus University, Weimar/Germany (2012). Prior to joining the HCU team, Gözde held teaching and research positions at Istanbul Bilgi University (2013 – 2016), Technical University in Berlin (2017 – 2018), Stiftung

..and go over the development of the other annual themes:

Bauhaus Dessau (2009 – 2010), and UNAM Mexico City (2010). Her research interests lie at the crossroads of urban design, urban studies, feminist political ecology, and commons, addressing processes and issues of urbanization through social and environmental design justice and ethics of care perspectives in multispecies cities. Gözde is also a doctoral candidate at the HCU, where she works on her thesis tentatively titled: "Assembling Commoning: Urban Commoning, Conflict and Politics of Possibility in Istanbul," where she investigates the role of urban conflicts in urban commoning; and how contestation, resistance, solidarity, and care can nurture a more inclusive urban politics of multispecies justice in contemporary cities.

Fabian Namberger joined the Urban Design Team at HafenCity University Hamburg in March 2023. He is post-doctoral researcher

AL   This Semester's UDP2 differs from last year. It's the first time we're focusing on a specific site rather than deepening the annual theme through a thematic focus.

BK   It emerged from one student's projects from the last semester. The interesting and relevant issue here is the transformation of an ever-transformed site, which will be performed actively during the construction phase. This means that something that can never be experienced (the transformation of a building) is put on stage and made the subject of discourse, dealing with the building stock differently.

AL   Kampnagel started as an industrial production site in the 19th century and was transformed by the free theater scene and its "Besetzungsproben" in the 80s towards a widely established and became under the artistic director of 15 years now, Amelie Deuflhard, a super diverse cultural site in Hamburg. It is planned to be architecturally transformed by Anne Lacaton and Jean-Philippe Vassal. And the people who know these names might understand why we see a strong connection to our theme, the minimum. The architect duo work under the premise of "never demolish" and with minimally invasive and usually low-budget and material-saving architectural interventions while having a substantial spatial impact on the people inhabiting these spaces. They also call their approach "plus," trying to maximize space without maximizing capitalist growth or profit, thus countering the commodification of space we often see in urban development processes. And as Bernd already mentioned, this transformation is planned to happen during ongoing site operations. I think many German project standards could be redefined within this process, and the students' research starts right at the beginning. We also had the great pleasure of being joined by Jonas Zipf and Clemens Doerr for this semester's – as we called it – "teaching and learning team." They brought in an even wider field of knowledges and were able to open many doors to the workings of this specific site and its development. We can learn a lot about future urban transformation processes from this place.

Within the annual theme "Terrapolis – Modes of inhabiting in the Anthropocene," thematic emphases clustered around Haraway's phrase of "living and dying well with each other" shaped the two semesters. How did you tackle these in the teaching formats?

GS-K   With/in "Terrapolis – Modes of inhabiting in the Anthropocene," we wanted to speculate with the concept Terrapolis which Donna Haraway coined in her book "Staying with the Trouble," as it opens up possibilities to rethink two fundamental concepts in our field urban planning and design not separately but together. The annual theme also unfolded through a troubling and turbid time in which we, the teaching staff and the students, experienced the interconnected and devastating consequences of the COVID-19 global pandemic in different forms and degrees.
Terrapolis enabled us to expose extractivist and exploitative capitalist dynamics of enclosure of land, labor, and bodies but also triggered an imagination of interconnectedness and interdependence of life in cities. In that respect, the ethics and politics of such an imaginary were directed by the phrase "living and dying well with each other," also appearing in Haraway's

in the research training group 'Urban future-making' (Prof Monika Grubbauer). In his current research, Fabian is interested in the spatially variegated processes of embedding AI systems in urban space. Fabian's PhD thesis 'Uberising the Urban' (Goldsmiths, University of London) examined how the operations of ridehail platform Uber have come up against the multi-scalar and variously uneven urban grounds of the 'smart city' of Toronto. During his PhD, Fabian was visiting graduate student at the Institute of Planning & Geography, University of Toronto and research fellow at the PUTSPACE project of Leibniz Institute for Regional Research Leipzig.

Louis Volont is a postdoc in sociology. He is currently a member of the HCU's research training group on Urban Future-Making, where he investigates the social performativity of energy futures with a focus on London and Helsinki. He studied sociology at the KU Leuven, Belgium, and in Milan, Italy. His PhD (University of Antwerp) evolved around the production of 'common spaces' in Antwerp, Rotterdam and London. Before arriving at the HCU, he was a Fulbright post-doctoral fellow at

Teaching formats besides the Urban Design Projects:

MIT's School of Architecture + Planning. Louis' research interests are urban commons, post-foundational theory, the aesthetic (perceptual) dimension of cities, the life and oeuvre of Henri Lefebvre, French neo-pragmatism, collective imaginaries in times of climate crisis, and the labor cultures of built environment professionals. His work has been featured in journals such as City & Community, Antipode, Social Inclusion and Space & Culture. The spring of 2022 marked the publication of his edited volume The Rise of the Common City: On the Culture of Commoning (Brussels, ASP Editions; with T. Lijster & P. Gielen).

book. I believe this phrase didn't directly transform into a teaching format, but it has been an underlying ethos of how we interpret urban design pedagogy in times of entangled crises. It also admits to the responsibility of urban design, making lives socially and environmentally just for humans and more than humans and as a circular practice inclusive of multi-generations.
     Our excursion to the Floating University in Berlin at the beginning of the semester was one of the pedagogic formats that helped to perform and embody some of those abstract-sounding ethical and conceptual interests and concerns. Floating has been a site for unlearning some dichotomies such as nature/culture, urban/rural, and paying attention to the situated pedagogies of cohabitation. In the dense two-day program, the students recorded, mapped, and wrote site-specific observations and shared them with others as part of the Learnscapes program.
What overlaps have you encountered from the last two annual themes: "Terrapolis" to "Minimum"? How do you see them connect to the other years, the "Urban Unknown" and "Urgent Matters"? Do you come back to specific practices relating to them?

NS (FSR)   I only know the last two annual themes, and between those, I see a strong connection. "Terrapolis" proves that the minimum standard of living has been exceeded since industrialization. Therefore, the critique of the Anthropocene is related to the question of what minimum standards still exist in everyday life and that they are not equally operative for the inhabitants, as revealed through the projects under the annual theme: "Standards and Ethics of the Minimum."

...many annual themes overlap in their questions in the face of current urgencies, crises, and uncertainties, which might seem overwhelming and bleak to some. Are you taking away anything hopeful and enlightening?

NS (FSR)   Thing those sure makes you feel small and helpless, but understanding the urgencies, crises, and uncertainties that accompany our life at this point is necessary. Everyone should know about them to act accordingly and to change something in the future. Even for us as urban scholars, it is super urgent to understand these factors of urbanity as the bigger framework of our research and work. What I learned as positive is that a vast network of actors is willing to deal with or even change these urgencies, crises, and uncertainties and that we, as urban designers, are part of them.
The study program has several recurring theory/method-based courses (such as Transformations I+II and Territories I+II). What do these courses focus on? Did their content transform over the last years?

LV   I always like to explain the difference between Territories I and II by saying that the former focuses on 'methods' whereas the latter focuses on 'methodology.' Territories I focuses on 'methods', namely on specific techniques of data-gathering and data-analysis such as walking, interviewing, observing, mapping, and situational analysis. These techniques are theoretically embedded, for example, through discussions of the work of Guy Debord and Michel de Certeau on urban walking or through explorations of the work of Kevin Lynch in relation to mapping. Yet these techniques are also practically applied, as students will head into the city and gather and analyze their own data on a self-chosen topic/area. Transversally throughout the

2020/2021 (The) Urban Unknown – Planning in Times of Uncertainty

Climate change, global population growth, dynamic urbanization processes, political and economic instabilities, social upheavals, and the outbreak of diseases characterize the times we live in. Although the extent and consequences of the crises have reached unimagined dimensions, the 'crisis' itself is nothing new. What is new is the loss of certainties that were believed to be certain in an increasingly complex, interwoven world. On the one hand, social and spatial transformations increase the anxieties of urban citizens, leading to constant conflicts and tensions; on the other hand, these social and spatial transformations allow new connections between human and non-human actors that could inspire alternative future urban narratives. It is precisely the ideas and imaginations of the future that form an „inexhaustible reservoir of insecurity" (Nowotny 2016). But they are also an incentive to explore the present conditions, to learn from past experiences, and to produce new knowledge. Thus, uncertainty can be interpreted as a lens for illuminating constitutive, complex, and powerful processes. Uncertainty is a perspective for analyzing economic, political, and socio-cultural developments and can equally be a productive force in redesigning urban living conditions.

Although the concept of uncertainty has had a critical impact on the history of urbanization, it has taken a new urgency with the outbreak of the COVID-19 pandemic. The pandemic and its consequences aggravate economic crises, deepen socio-spatial inequalities, e.g., in access to housing, social infrastructure, care, and work, restrict mobility, and challenge urban researchers and designers to rethink and redesign the vitality of public life. In times of pandemic, cities worldwide have become epicenters of the spreading crisis, and growing uncertainties infuse the daily lives of urban citizens at all levels. At this point, urban researchers and designers are confronted with the question of how they can constructively deal with uncertainty to (re-)design „cities as sites of potentiality" (Simone 2016).

The following questions will be dealt with within the context of the UD annual theme:
– What kinds of uncertainties do urban citizens encounter, and what kinds of practices do they engage in to endure volatile urban conditions? – How do different urban actors negotiate, manage and trigger uncertainty?
– What uncertainties materialize in the city (Hamburg), and to what extent do they take a new urgency during the COVID-19 pandemic?

Image: Gözde Sarlak-Krämer (2020, Berlin)

course runs Henri Lefebvre's seminal insight that urban space can not only be 'thought' in mind (as urban designers usually do) but can also be experienced through the senses, such as sound, sight, smell, and bodily experience. Yet, in Territories II, we turn our attention to 'methodology' in terms of the different positionalities urban researchers – and by extension: urban designers – can choose to investigate the urban reality. We familiarize students with a range of such positionalities: critical urban theory, assemblage thinking, feminist and postcolonial perspectives, commons-based urbanism, and artistic approaches. We thus see 'methodology' as something deeper, something more fundamental, and certainly something more normative than mere techniques of data gathering. Depending on the chosen methodology/positionality, given data can take on different and sometimes even contradictory meanings.

GS-K   Territories (I+II) is one of the core courses of the Urban Design curriculum, and I have been involved in teaching the UTII part since 2020. The course has been shaped by the efforts of various teaching staff over the years, mobilizing an interdisciplinary theoretical, conceptual, and practical repertoire of methods and onto/epistemological positions relevant to urban researchers and designers.

Over the years, the contents have been transformed minorly, but the module's aims have been the same. Firstly, to sensitize the students to the wide range of qualitative research methods in empirical social research (such as collecting, documenting, analyzing, and interpreting data), which begins in the first year with UTI and continues in the second year with UTII. And secondly, encouraging Independent and competent handling of those informed by current (inter-) disciplinary discussions. During both semesters, our conversations touch upon the transformative potentials of postcolonial, intersectional, and feminist thinking and doing urban research, and problematize established research methodologies, as well as how we write, teach, learn, publish, and build urban theory.

New team members of Urban Design at HCU:

You have recently joined the research and teaching staff of Urban Design. What thinkers and practitioners have influenced your teachings/learnings, especially this last year? (How might they impact the shaping of the upcoming annual theme and teaching formats? / Why did you choose to come to HCU?)

FN   I joined the Urban Design team in March 2023. While I was never formally trained in urban design, human geography, architecture, or any other 'spatial discipline,' both during my undergrad, my MA and Ph.D., I have always felt a strong inclination towards and a lasting fascination for those realms of critical and radical thinking geared towards questions of space in the widest possible sense. From Marx's 'scandalous' oeuvre itself, via the 'spatialization' of critical political economy through thinkers such as Henri Lefebvre, David Harvey, or Doreen Massey to more recent endeavors in and beyond radical geography by dedicated scholars such as Deborah Cowen, Kanishka Goonewardena, Alberto Toscano or McKenzie Wark (to name only a few), it is the forging of radical concepts and theories across the well-patrolled borders of seemingly self-sufficient academic disciplines that I continue to find politically most powerful and intellectually most inspiring. While, of course, such personal favorites might find their way into my teaching at times, I find it equally important to repeatedly put to the test, both

empirically and theoretically, one's dearest theories and thinkers. Against this more general background, what brought me to HCU, I assume, was the prospect of being able to maintain a certain proximity to such thinkers while also finding a healthy dose of 'intellectual challenge' in the sometimes more practice-oriented 'problems' of fields such as urban design, architecture, and urban planning.

LV A voice that always finds its way into my teaching is certainly the one of Henri Lefebvre, on whom I wrote my Ph.D. Lefebvre can be seen as what I would call 'the urban Marx,' namely as the first thinker who systematically applied the Marxian methodology of critique to questions of urban space. I find it necessary to teach Lefebvre to the next generation of urban designers and architects, especially in times of climate change, extreme uncertainty, large-scale privatizations, and imposed minimums. David Harvey once pointed to the paradoxical yet interesting situation of teaching Marx in the shadow of the Empire State Building (an icon of international capitalism); in a similar vein, we should honor the situation of teaching Lefebvre in the middle of the Hafencity. Nevertheless, I am currently exploring two new and interrelated theoretical paths: performativity and time/futures. Regarding performativity, I am increasingly convinced that urban life – even in situations of fierce commodification – is very much infused with rituals and symbolism. Therefore, as a corrective to those accounts that look at the city purely in terms of 'desacralization' (Benjamin) and 'alienation' (Simmel), let's look at the city as a place of meaning-making. Regarding time/futures, I recently started to explore the work of Émile Durkheim, Barbara Adam, and Helga Nowotny; after all, space and time are both social constructions and important variables for the people that design cities. Of course, Lefebvre knew all along that space is performative and that time should be considered.

AL …only quickly adding to this endlessly interesting reading list: I have been heavily influenced by female voices, especially feminist new materialists like Jennifer Bloomer and Hélène Frichot. Especially in the first case, she tries the most intense, very weird but kind of super beautiful spatial translation of her theories, for example, her project "abodes of theory and flesh" in Chicago, which also touches heavily upon symbolism and rituals making a city. I come from an artistic architectural education (UdK Berlin), probably why I always find a large resonance in arts and performance and how we perceive space through that lens. I think it's important to keep corporal aspects of spaces in mind while working with theory. I mean, collectively experiencing spaces sometimes is just as important as reading theory about them.

Urgencies/uncertainties:

What are current urgencies or crises you face in your professional and personal practice, and do you see a need for transformation?

AL I mean, one can hear it everywhere. You take the bus, and all you can listen to are conversations about the dramatic condition of the housing market. So many European cities have maneuvered themselves into such systematically dire conditions we simply can no longer continue as we used to. And on a global scale, of course, our role towards – planetary well-being, nicely put… The building sector is a huge and incessant driver of climate change and global injustices.

2021/2022 Terrapolis – Modes of Inhabiting in the Anthropocene

Current debates about the future of cities reveal urgent problems concerning ecological and social issues. Against the backdrop of intensified global urbanization processes, the effects of climate change, environmental degradation, and resource scarcity present themselves as a massive ecological crisis. On a social level, the intensification of inequality dynamics on a local and global level raises urgent questions with regard to poverty reduction, equal opportunities, and social participation. These environmental and social issues interact with construction and technological challenges that arise, among other things, from the serious gaps in the provision of adequate housing and functioning infrastructures for broader urban populations.

The relevance of the intensified urbanization processes and the urgency of the need for action are largely undisputed. Drastic pictures of a planet in crisis are painted. Global political programs set the agenda for responding to the pressing problems; their consensus is that current climate and development crises can be solved in cities. Cities' far-reaching social, economic, and technological transformation is underway. Smart city concepts and digitalization promise technological solutions for the efficient use of resources. Discussions about solidarity economies, de-growth, and the right to the city place cities at the center of emancipatory movements and aim to rethink the relationship between the city and nature.

Against this background, important questions arise for architecture and urban production: What systemic relations need to be understood to act appropriately in the face of urgencies? How are these urgencies socially negotiated and discursively produced? In which places in the city do these contexts and problems become visible, or can they be made visible? Who is responsible for what, and at what level can possibilities for action be identified? How can the relationships between the economy, nature, technology, and urban society be rethought and negotiated? What ethical and political obligations result from the current crisis, and how do they inform urban production?

2022/2023 Standards and Ethics of the Minimum

Against the pursuit of infinite capitalist economic growth based on extractivism and exhaustion of land, labor, and bodies, there is growing unrest among urban populations to radically reassess and challenge the enduring political and economic standards that render capitalism a powerful engine for social inequalities and insecurities: the ongoing climate crises with extreme weather events; war and political instabilities; global energy shortages; housing crises; and the not-quite-yet-over pandemic, among many other issues, pose fundamental risks to human and non-human life. The current regime is governed by the "minimalist state" and the techniques of the "minimum" (Lorey 2015), which serve to minimize social welfare and maximize social inequality and precarity.

With this annual theme, we are interested in how the "minimum" is negotiated, governed, and managed. Where is the "minimum" located between prosperity and precarity, between the unrealized liberal economic promises of prosperity and equality and today's "extinct"

safeguarding policies of the welfare state? What are the standards of secure working and living conditions? How do urban populations adapt and arrange their everyday lives with the dynamically redefined and lowered minimum? How might the "minimum" also be a question of ethics in light of resource scarcity and the imminent global recession? In how far can, thus, maintenance and repair provide a "corrective framework (Mattern 2018)" and guiding principle for "minimum" in achieving a socially and ecologically just city? And, finally, what kind of politics is called for in "maximizing the minimum"?

Lorey, Isabell, Aileen Derieg, and Judith Butler. 2015. *State of Insecurity: Government of the Precarious.* Translated by Aileen Derieg. Verso Books.
Mattern, Shannon. 2018. 'Maintenance and Care'. Places Journal, November.

Image: "Les Olympiades", Antonia Lembcke (2022, Paris)

FN   One of the issues that has preoccupied me over the last couple of years is the rollout of new digital technologies in urban spaces. Platform businesses such as Amazon, Facebook, Google, Uber, and many more are at the forefront of global capital's renewed assault on what Lefebvre once called the right to the city: the radical democratic idea that urban space should be built for people, not for profits. We see onslaughts on this 'right' – quite different from those formal rights guaranteed by state power – in tech capital's recent attempts to appropriate old and new urban commons for the sake of value extraction and data mining. Equally, there has been a remarkable deterioration of working conditions in the so-called gig economy as mostly racialized or otherwise marginalized workforces toil under extremely precarious conditions while being celebrated for their 'diversity' in the image films of their Silicon Valley (quasi-)employers.

BK   What shall one say? We are tearing down the bar of the Paris climate goals far ahead of their target, going "technology-open into the future" while young people are gluing themselves to the streets out of desperation? We consume the resources of three Earths, but are guaranteed to meet climate targets with emissions trading? Housing is unaffordable because millions of homes are missing, and seal 70 soccer fields every day. Come on; technology will fix it: "EQS SUV. 544 PS, 2,7 t, all-electric. This is for pioneers." I don't think so! All our technological solutions have share in the mess we face. We must accept that that's part of the logic and that it is produced by no one other than us. So it's up to us to understand that we are no longer masters of things or can continue externalizing what is inconvenient. Instead, as part of an interacting system, we could take this role seriously, to interact with the system, not against it.

GS-K   We are inhabiting a world rapidly and radically disrupted by climate change and its accelerated effects, extractive capitalist practices, war, and austerity, to name a few… and we witness – of course, in different degrees- how the existing social and environmental injustices are deepening. I am not telling those to reiterate the dominantly apocalyptic diagnosis of our times. But to highlight the interrelations and interdependencies we, urban scholars and practitioners, need to consider in our everyday practices in and beyond academia. Within this framework, I feel the most challenged by the question of how to live amongst the ruins and troubles of a "damaged planet" while being aware that our practices as urban scholars and partitioners contribute to the process of continuing ruination. There are no simple answers to this question except the joyful embrace of disciplinary transgression that might allow us to decenter our human exceptionalism and foster care-full and attentive ethics of cohabitation.

What are you looking forward to in the upcoming academic year in the program?

LV   The many interesting ideas, critiques, spaces, and theories that the students themselves often bring to class.

GS-K   I look forward to sustaining a classroom environment prioritizing hope, caring relations, fostering curiosity after knowledge, and growing together with the students in ways we can expand our collaboration in and beyond the university.

AL   Even more student perspectives we can learn from; I was so impressed by the vast interdisciplinary knowledge and interest I witnessed from the student body.

NS (FSR)   We look forward to working together more with the teaching staff, as we have already started and achieved quite a fruitful collaboration in the past years. This connection also leads us to partnerships with other study programs, which we want to push further to make this university a better place with a robust, networked student body.

Teaching Format
WohnWissen Übersetzen
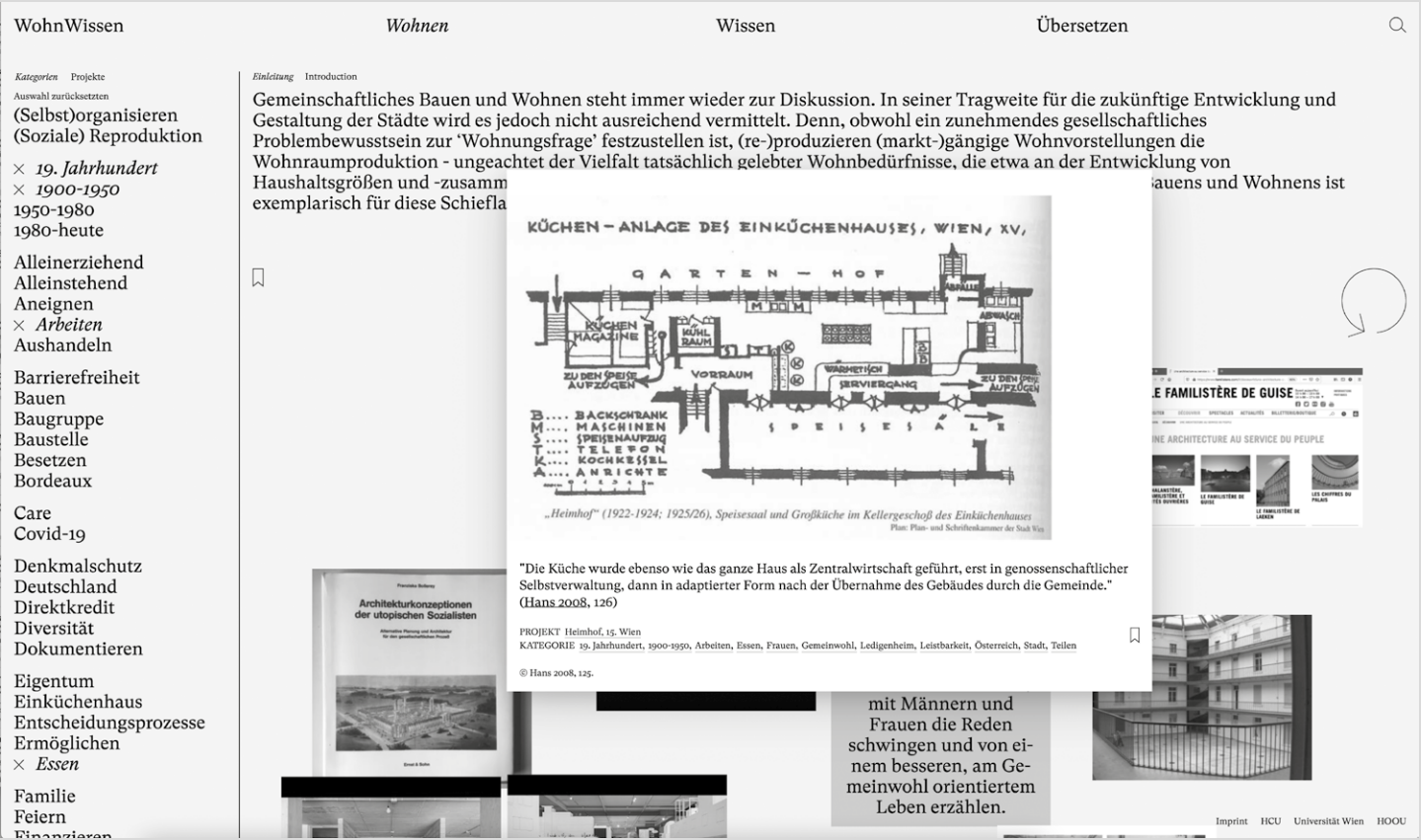
"WohnWissen Übersetzen" deals with exemplary forms and practices of collective planning, building and living. We use the term " WohnWissen" to refer to knowledge about housing that is as diverse as it is disparate: It is publicly controlled and privately organised, it is predominantly disciplinary and based on the experience of social participation or exclusion. In addition, national and local conditions structure housing knowledge. The intention of the learning and teaching platform of "WohnWissen Übersetzen" is to open up existing bodies of knowledge in their effective relations and to make public progressive models of collective planning, building and living. Its users can reconstruct already known projects, create unexpected links and, above all, develop new bodies of knowledge and formats by constantly rearranging and re-assemble different materials. "WohnWissen Übersetzen" is a repository of knowledge that is publicly accessible to all and that is also successively expanded by seminar participants and arouses interest in the conditions for the success of collective housing.

The digital learning platform "WohnWissen übersetzen" is an experiment in differentiated exchange between different specialist perspectives – urban design, European ethnology, architecture, sociology and history. An experiment that uses a translation model to pursue the goal of anchoring a systematic and long-term inter- or transdisciplinary exchange of WohnWissen in other subject areas of urban socialization.

Teaching Format Urban Types. Von Häusern und Menschen.

Haraway, Donna J. 2016. *Staying with the Trouble: Making Kin in the Chthulu-cene*. Duke University Press. https://doi.org/10.1215/9780822373780.

Based on the biographies of houses and inhabitants, the seminar pursues the motif of investigating and tracing housing as a practice on different scales and with diverse methods (videography, interviews, observation, drawings and document analysis). By means of individual case studies of buildings and residents, the seminar asks about connections between history, structure, materiality, construction, laws, policies, rules, norms, typologies and use. How are the buildings constructed and built? How are they used and inhabited? What political, social, economic, familial, cultural conditions are expressed in them? The material is collected at different levels of scale in the consideration of different time periods of

past, present and envisaged future. The evaluation and designing of possible futures can then be made productive through the development of scenarios on the basis of the data collected. The format "Urban Types. Von Häusern und Menschen" enables a discussion of the different urban types and typologies of living and dwelling. It looks for new cases, examples, contrasts, overlaps and perceptions through the everyday practice of living and active participation in research and design. As a learning and teaching platform, "Urban Types. Von Häusern und Menschen" is a seminar funded by the Hamburg Open Online University (HOOU) and located interdisciplinarily between architecture and urban design.

CHAPTER 1

Playing String Figures with Companion Species

In honor of G. Evelyn Hutchinson (1903–91) and Beatriz da Costa (1974–2012). Hutchinson, my PhD adviser, wrote a biographical memoir called *The Kindly Fruits of the Earth*, a title that enfolds all the "reliable voyageurs" of this chapter.

Multispecies Storytelling and the Practices of Companions

String figures are like stories; they propose and enact patterns for participants to inhabit, somehow, on a vulnerable and wounded earth.[1] My multispecies storytelling is about recuperation in complex histories that are as full of dying as living, as full of endings, even genocides, as beginnings. In the face of unrelenting historically specific surplus suffering in companion species knottings, I am not interested in reconciliation or restoration, but I am deeply committed to the more modest possibilities of partial recuperation and getting on together. Call that staying with the trouble. And so I look for real stories that are also speculative fabulations and speculative realisms. These are stories in which multispecies players, who are enmeshed in partial and flawed translations across difference, redo ways of living and dying attuned to still possible finite flourishing, still possible recuperation.
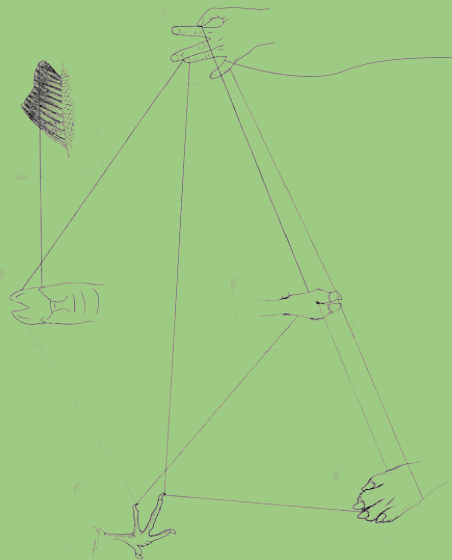
SF is a sign for science fiction, speculative feminism, science fantasy, speculative fabulation, science fact, and also, string figures. Playing games of string figures is about giving and receiving patterns, dropping threads and failing but sometimes finding something that works, something consequential and maybe even beautiful, that wasn't there before, of relaying connections that matter, of telling stories in hand upon hand, digit upon digit, attachment site upon attachment site, to craft conditions for finite flourishing on terra, on earth. String figures require holding still in order to receive and pass on. String figures can be played by many, on all sorts of limbs, as long as the rhythm of accepting and giving is sustained. Scholarship and politics are like that too—passing on in twists and skeins that require passion and action, holding still and moving, anchoring and launching.

Racing pigeons in Southern California, along with their diverse people, geographies, other critters, technologies, and knowledges, shape practices of living and dying in rich worldings that I think of as string figure games. This chapter, enabled by diverse actual pigeons and their rich tracings, is the opening pattern of a cluster of knots. The critters of all my stories inhabit an *n*-dimensional niche space called Terrapolis. My fabulated multiple integral equation for Terrapolis is at once a story, a speculative fabulation, and a string figure for multispecies worlding.

1.1. *Multispecies Cat's Cradle. Drawing by Nasser Mufti, 2011.*

10   CHAPTER ONE

$$\Omega$$
$$\int \text{Terra}[x]_n = \int\int\int\int \cdots \int\int \text{Terra}(x_1 x_2 x_3 x_4 ..., x_n, t)\, dx_1\, dx_2\, dx_3\, dx_4 \cdots dx_n\, dt = \text{Terrapolis}$$
$$\alpha$$

x_1 = stuff/physis, x_2 = capacity, x_3 = sociality, x_4 = materiality, x_n = dimensions-yet-to-come

α (alpha) = EcologicalEvolutionaryDevelopmental Biology's multi-species epigenesis

Ω (omega) = recuperating terra's pluriverse

t = worlding time, not container time, entangled times of past/present/yet to come

Terrapolis is a fictional integral equation, a speculative fabulation.

Terrapolis is n-dimensional niche space for multispecies becoming-with.

Terrapolis is open, worldly, indeterminate, and polytemporal.

Terrapolis is a chimera of materials, languages, histories.

Terrapolis is for companion species, *cum panis*, with bread, at table together—not "posthuman" but "com-post."

Terrapolis is in place; Terrapolis makes space for unexpected companions.

Terrapolis is an equation for guman, for humus, for soil, for ongoing risky infection, for epidemics of promising trouble, for permaculture.

Terrapolis is the SF game of response-ability.[2]

Companion species are engaged in the old art of terraforming; they are the players in the SF equation that describes Terrapolis. Finished once and for all with Kantian globalizing cosmopolitics and grumpy human-exceptionalist Heideggerian worlding, *Terrapolis* is a mongrel word composted with a mycorrhiza of Greek and Latin rootlets and their symbionts. Never poor in world, Terrapolis exists in the SF web of always-too-much connection, where response-ability must be cobbled together, not in the existentialist and bond-less, lonely, Man-making gap theorized by Heidegger and his followers. Terrapolis is rich in world, inoculated against posthumanism but rich in com-post, inoculated against human exceptionalism but rich in humus, ripe for multispecies story-telling. This Terrapolis is not the home world for the human as *Homo*, that ever parabolic, re- and de-tumescing, phallic self-image of the same; but for the human that is transmogrified in etymological Indo-European sleight of tongue into guman, that worker of and in the soil.[3] My SF critters are beings of the mud more than the sky, but the stars too shine in

Terrapolis. In Terrapolis, shed of masculinist universals and their politics of inclusion, guman are full of indeterminate genders and genres, full of kinds-in-the-making, full of significant otherness. My scholar-friends in linguistics and ancient civilizations tell me that this guman is adama/adam, composted from all available genders and genres and competent to make a home world for staying with the trouble. This Terrapolis has kin-making, string figure, SF relations with Isabelle Stengers's kind of fleshy cosmopolitics and SF writers' practices of worlding.

The British social anthropologist Marilyn Strathern, who wrote *The Gender of the Gift* based on her ethnographic work in highland Papua New Guinea (Mt. Hagen), taught me that "it matters what ideas we use to think other ideas (with)."[4] Strathern is an ethnographer of thinking practices. She embodies for me the arts of feminist speculative fabulation in the scholarly mode. It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories. Strathern wrote about accepting the risk of relentless contingency; she thinks about anthropology as the knowledge practice that studies relations with relations, that puts relations at risk with other relations, from unexpected other worlds. In 1933, Alfred North Whitehead, the American mathematician and process philosopher who infuses my sense of worlding, wrote *The Adventures of Ideas*.[5] SF is precisely full of such adventures. Isabelle Stengers, a chemist, scholar of Whitehead and Gilles Deleuze, radical thinker about materiality in sciences, and an unruly feminist philosopher, gives me "speculative thinking" in abundance. With Isabelle Stengers we cannot denounce the world in the name of an ideal world. In the spirit of feminist communitarian anarchism and the idiom of Whitehead's philosophy, she maintains that decisions must take place somehow in the presence of those who will bear their consequences. That is what she means by cosmopolitics.[6]

In relay and return, SF morphs in my writing and research into speculative fabulation and string figures. Relays, string figures, passing patterns back and forth, giving and receiving, patterning, holding the unasked-for pattern in one's hands, response-ability; that is core to what I mean by staying with the trouble in serious multispecies worlds. Becoming-with, not becoming, is the name of the game; becoming-with is how partners are, in Vinciane Despret's terms, rendered capable.[7] On-

1.2. *Ma'íí Ats'áá' Yílwoí* (Coyotes Running Opposite Ways). Photograph by Donna Haraway.

tologically heterogeneous partners become who and what they are in relational material-semiotic worlding. Natures, cultures, subjects, and objects do not preexist their intertwined worldings.

Companion species are relentlessly becoming-with. The category companion species helps me refuse human exceptionalism without invoking posthumanism. Companion species play string figure games where who is/are to be in/of the world is constituted in intra-and inter-action.[8] The partners do not precede the knotting; species of all kinds are consequent upon worldly subject- and object-shaping entanglements. In human-animal worlds, companion species are ordinary beings-in-encounter in the house, lab, field, zoo, park, truck, office, prison, ranch, arena, village, human hospital, forest, slaughterhouse, estuary, vet clinic, lake, stadium, barn, wildlife preserve, farm, ocean canyon, city streets, factory, and more.

Although they are among humanity's oldest games, string figures are not everywhere the same game. Like all offspring of colonizing and imperial histories, I—we—have to relearn how to conjugate worlds with partial connections and not universals and particulars. In the late nineteenth and early twentieth centuries, European and Euro-American ethnologists collected string figure games from all over the world; these discipline-making travelers were surprised that when they showed the string figure games they had learned as children at home, their hosts already knew such games and often in greater variety. String figure games came late to Europe, probably from Asian trade routes. All of the epistemological desires and fables of this period of comparative anthropology were ignited by the similarities and differences, with their undecidably independent inventions or cultural diffusions, tied together by the threads of hand and brain, making and thinking, in the relays of patterning in "Native" and "Western" string figure games.[9] In comparative tension, the figures were both the same and not the same at all; SF is still a risky game of worlding and storying; it is staying with the trouble.

Figure 1.2 shows the hands of the science writer and natural history radio producer Rusten Hogness[10] learning a Navajo string figure called Ma'íí Ats'áá' Yílwoí (in English "Coyotes Running Opposite Ways"). Coyote is the trickster who constantly scatters the dust of disorder into the orderly star patterns made by the Fire God, setting up the noninnocent world-making performances of disorder and order that shape the lives of terran critters. In the Navajo language, string games are called *na'atl'ó'*. Navajo string games will reappear in my multispecies storytelling about
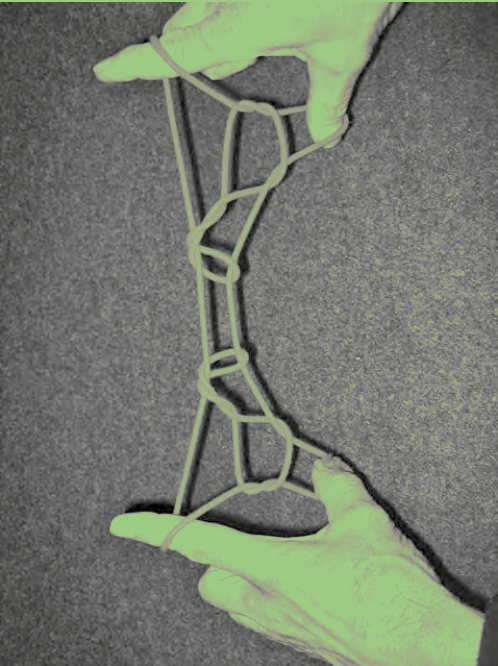
Navajo-Churro sheep and the women and men who wove and weave lives with and from them, but these games are needed in this chapter too, for thinking with pigeons in Los Angeles and beyond. Cat's cradle and *jeux de ficelle* are not enough; the knots must ramify and double back in many attachment sites in Terrapolis. Navajo string games are one form of "continuous weaving," practices for telling the stories of the constellations, of the emergence of the People, of the Diné.[11]

These string figures are *thinking* as well as *making* practices, pedagogical practices and cosmological performances. Some Navajo thinkers describe string games as one kind of patterning for restoring *hózhó*, a term imperfectly translated into English as "harmony," "beauty," "order," and "right relations of the world," including right relations of humans and nonhumans. Not *in* the world, but *of* the world; that crucial difference in English prepositions is what leads me to weave Navajo string figures, *na'atl'ó'*, into the web of SF worlding. The worlds of SF are not containers; they are patternings, risky comakings, speculative fabulations. In SF on Terrapolis, recuperation is in partial connection to *hózhó*. It matters which ideas we think other ideas with; my thinking or making cat's cradle with *na'atl'ó'* is not an innocent universal gesture, but

Austerity urbanism and the makeshift city

Fran Tonkiss

This paper engages with a recent set of critical arguments concerning the 'post-crisis city' and the political economy of 'austerity urbanism'. The focus of the discussion is on practical interventions in the vacant and disused spaces of recessionary cities, and in particular on temporary designs and provisional uses. In this way, it opens a further line of argument about urbanism under conditions of austerity, alongside analyses of the formal politics of austerity or the possibilities of urban activism in these settings. Its concern is with forms of urban intervention that re-work orthodoxies of urban development as usual: in particular the timescales that inform conventional development models; the understandings of use around which sites are planned and designed; and the ways in which value is realized through the production of urban spaces. The argument centres on European contexts of austerity urbanism, drawing on critical examples of urban design and occupation in the region's largest economies. Such urban strategies are concerned with a politics and a practice of small incursions in material spaces that seek to create a kind of 'durability through the temporary'.

Key words: austerity, temporary use, interstitial urbanism, urban design

'But there are several utopianisms. Would not the worst be that utopianism which does not utter its name, covers itself with positivism and on this basis imposes the harshest constraints and the most derisory absence of technicity?' (Lefebvre [1968] 1996, 151)

'Why not oppose ephemeral cities to the eternal city, and moveable centrality to stable centres? All audacities can be premised.' (Lefebvre [1968] 1996, 155)

This paper engages with a recent set of critical arguments concerning the 'post-crisis city' and the political economy of 'austerity urbanism'. Cities, if they were key sites for the production of crisis, have since become key targets for a punitive politics of austerity. Given downturns in speculative investment on the one hand, and the turning screws of government austerity on the other, many cities are bearing the physical scars of disinvestment, disuse and decline; in vacant and abandoned spaces of private rescission and public retreat. The focus of the discussion is on practical interventions in the derelict or disregarded spaces of such recessionary cities, and specifically on temporary designs and colloquial uses that remake space in provisional or rigged up ways. In this sense, it seeks to open a further line of argument about urbanism in conditions of austerity, alongside critical concerns with the formal politics of austerity (Peck 2012), or the problems and possibilities of urban activism in such contexts (Mayer 2013).

This is a recession that has been bad for developers, terrible for many architects and

terminal for some, but something of a mixed bag for more activist urbanists—some of whom at least have had a reasonably 'good' crisis, given the spatial cracks that have opened up in what had been a fairly unbroken field of accelerated development. My interest in this piece is with forms of urban intervention that, in their critical practice, impel a re-thinking of certain orthodoxies of urban development as usual: in particular the time-scales that inform conventional development models; the understandings of use around which sites are planned and designed; and the ways in which value is realized through the production of urban spaces. The discussion takes the concept of the interim or 'makeshift' city to highlight a mode of urban practice that works in the cracks between formal planning, speculative investment and local possibilities. It also uses this concept more critically to contrast the temporary or provisory with the cataclysmic investment cycles and distorted timeframes of urban development as usual. It is not clear, given the sharp-in/ sharp-out model of *normal* development processes, why small-scale and auto-initiatives that embed quickly in place should be devalued on the grounds of being merely 'temporary'.

The discussion that follows is in four parts. It begins by outlining core ways in which policy and planning systems in the context of austerity respond to—or react against— self-managed and improvised urban interventions and occupations. It goes on to consider a type of interstitial urbanism that goes to work in margins both physical (at urban edges and infill sites) and conceptual (mediating 'public' and 'private' uses, or different scales of urban practice): in these senses, the 'in-between' character of such urban strategies is expressed both spatially, in edge or infill conditions, and temporally, in forms of interim use and transitory occupation. A third section considers the ways in which a provisory urbanism raises critical issues of time, use and value, disrupting standard assumptions about temporalities of development and designs on use. Finally, the

discussion takes up the notion of 'the possible city' in terms of the minor practices and ordinary 'audacities' that remake urban space in immediate, if impermanent, ways. The argument centres on forms of critical spatial practice in European contexts of austerity urbanism, drawing on examples of urban design and intervention set against the poor-mouth politics of the region's largest economies. These makeshift urban strategies have less to do with countering austerity urbanism via a frontal 'politics of transformation' (Peck 2012, 651), if the latter is understood in systemic, societal or even metropolitan terms. Rather, they are concerned with the politics and practice of small incursions in material spaces, the possibilities they open up and the forms of sociality they might entail.

1. Planning under austerity

Existing planning and policy arrangements relate to these informal and self-managed urban practices in a number of ways, and the degree to which they facilitate alternative urbanisms does not map straightforwardly onto relatively more progressive or conservative planning regimes. To simplify, it is possible to identify four approaches, which variously work to promote, permit or prohibit these kinds of urban intervention, and which assume different countenances in different urban settings:

(1) A *positive* model of policy and planning creates the conditions for informal, interim and auto-agencies through various legal, property and policy measures. This might include securing the legal structure and promoting the preferred bidder status of Community Land Trusts or Community Interest Companies, housing or local energy co-operatives; offering temporary and low-cost leases of underused public land or property; providing building and planning permits for temporary

structures and uses; making land and asset transfers to community ownership and management; and integrating community planning into formal decision-making processes. Such measures use the powers available to local and city governments variously to legitimize, capitalize and incorporate self-organization and community action. In many contexts, these policies have a particular concern with 'creative' uses and organizations, as in the much-cited cases of the broedplaatsenbeleid ('breeding ground' or incubator policy) in Amsterdam, or Raumpioniere (land pioneers) strategy in Berlin (see Shaw 2005; Owens 2008; van der Geyn and Draaisma 2009; Colomb 2012; Mayer 2013, 11–12).

(2) Secondly, a *permissive* mode of planning and policy does not necessarily seek to facilitate these possibilities, but does not exclude them; allowing some latitude for self-organization and improvised spatial solutions. Whether founded in economic or social liberalism, or in basic regulatory incapacity, such a planning attitude allows for unconventional and sometimes extra-legal occupation, opportunism and initiative—for example, by providing minimal protections for the rights of urban squatters, or a certain tolerance for temporary structures, physical re-toolings or informal economies.

(3) Thirdly, one can point to a model of *proscription* that precludes these possibilities altogether—a kind of over-planning that allows little or no space for negotiation, improvisation, initiative or the collective expression of energy, including through the criminalization of squatting, the punitive use of evictions, aggressive lock-outs and the over-policing of demonstrations and assemblies. While there may be an obvious association with authoritarian modes of state planning and policy in cities, such proscriptive approaches to the regulation and use of space are increasingly apparent in 'postliberal' regimes in which the securing of both public order and private property figure among the chief tasks of urban governance (see Smith 2001).

(4) Fourthly, a politics of *abandonment* cedes the urban territory entirely to independent agency, leaving even very basic forms of provision to self-generation and social effort. While this may have the look of poor-world urbanism, such an 'extreme economy' of urban governance is now the reality for numerous US cities at the 'leading and bleeding edge' of austerity policies that entirely have bitten hard into municipal budgets (see Peck 2012), incapacitating local governments—by choice or by force—and rendering auto-urbanism the urbanism of last resort.

In practice, these different protocols for planning under austerity come together in various combinations in different cities at different moments. In British cities, the last two are currently high in the mix. The ceding of the urban field to voluntary effort under the crass rhetoric of the Big Society, in parallel with aggressive retrenchments of local public budgets, tends to outrun any substantive efforts by city governments to more positively promote alternative urban strategies and solutions. Meanwhile, the politics of proscription saw residential squatting criminalized in England and Wales in 2012. At the time of the legislation, it was estimated that the number of squatters in the UK was around 20,000; raising a reasonable question as to why the Coalition government was expending legislative effort on such a 'problem' at a time when the number of empty homes in the country stood at more than three quarters of a million—making it one of the few parts of the housing market that is consistently over-supplied. That the Big Society was not big enough to accommodate 20,000 squatters underlines Margit Mayer's (2013) observation of the way that 'inclusive' and 'repressive' strategies of neo-liberal urbanism are given to work in lockstep.

A recent case highlights this dual logic of cutback and crackdown all too sharply: a group of squatters decamped in September 2012 from empty housing to squat, and service, a public library in North London (since renamed the Friern Barnet People's Library) which had been shut following local government cuts and was slated to be sold off for residential or commercial development. Squatting of non-residential properties is not, at least so far, a criminal act—although government backbenchers have called for legislation to be extended to business premises, given Occupy London's 'public repossession' in late 2011 of empty bank offices, a number of informal lock-ins at shutdown pubs and the fact that criminalization of residential squatting kicked in during a recession which has increased levels of commercial vacancies. Having faced an eviction order, been joined by assorted Occupiers and garnered a significant degree of local support, the Friern Barnet group handed over stewardship to a Community Library Trust in February 2013.[1] That the service is now run voluntarily, on a temporary lease from the local authority, has opened the group to criticisms of the manner in which their self-organization is doing the work of austerity for the Coalition government; while it is probably true that running the local knitting group is not exactly taking over the commanding heights of the economy, armchair occupiers can set very high standards for political success.

As the anti-squatting legislation made its way through the parliamentary process, other kinds of 'meanwhile use' became part of mayoral policy in London—some sorts of temporary occupation and re-use, that is, win municipal backing, while others attract criminal charges. In March 2011, London's mayor announced four winners of a design competition for temporary use of sites in East London's Royal Docks, in the run-up to the Olympic Games and as loss leaders for future investment in these areas (see Killing Architects 2012). Mayoral patronage, however, may have proved the kiss of death for urban innovation: the temporary leases had been intended to run between one and five years, but before the Olympic Games were over in mid-August 2012, one project had gone into voluntary administration carrying large losses and unpaid debts; a second had turned out to be even more temporary than planned, closing several months early after struggling with a series of thefts as well as the costs of security guards and CCTV installations; and another remained unbuilt. As *useful* as meanwhile uses can be, it is important to note how quickly the pop-up can become the tear-down, and the fine margin that at times separate the pioneer use from the urban land-grab, or the creative incubator from the developer demonstration project. As Mayer (2013, 12) notes:

> 'principles such as self-management, self-realization and all kinds of unconventional or insurgent creativity ... have lost the radical edge they used to entail in the context of the overbearing Keynesian welfare state—in today's neoliberal urbanism they have been usurped as essential ingredients of sub-local regeneration programs'.

It is hard to contest an argument that such social movement principles have proved quite consistent with a species of 'roll-with-it' neo-liberalization in which precepts of self-reliance, entrepreneurialism and flexibility have become both normalized and generalized (see Keil 2009; Long 2013). Improvised urbanism takes its place among various other 'backfilling efforts' on the part of voluntary, non-profit and business actors in contexts of state withdrawal which serve 'to deepen the reliance of cities on symbolically resonant, market-oriented and low-cost initiatives that marry aspirational goals (creativity, sustainability, livability, etc.) with projects that work with the grain of localized incentives and business-as-usual interests' (Peck 2012, 629, 648). What case can be made, in such contexts, for practices of informal design and temporary use beyond offering a kind of compensatory or

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Maintenance and Care

A working guide to the repair of past, present, and entangled code in our cities, our homes, and our social relations.

SHANNON MATTERN   NOVEMBER 2018

This is not an article about how the world is breaking down. We all see it, of course: the sudden collapse of dams and bridges; the slow deterioration of power grids and sewer systems; the hacked data, broken treaties, rigged elections. Infrastructures fail everywhere, all the time. Some people will even tell you that it's okay if the Carnegie- and Roosevelt-era foundations of America crumble. Rather than fix the systems we have, we can stand by for the imminent rollout of autonomous vehicles and blockchain-based services (and let Amazon take over the public libraries). Values like *innovation* and *newness* hold mass appeal — or at least they did until *disruption* became a winning campaign platform and a normalized governance strategy. Now breakdown is our epistemic and experiential reality.

What we really need to study is how the world gets put back together. I'm not talking about the election of new officials or the release of new technologies, but rather the everyday work of maintenance, caretaking, and repair. Steven Jackson's now-classic essay "Rethinking Repair," written in the *before-time* — way back in 2014 — proposes that we "take erosion, breakdown, and decay, rather than novelty, growth, and progress, as our starting points" in considering relations between society and technology. His sober exercise in "broken world thinking" is matched with "deep wonder and appreciation for the ongoing activities by which stability ... is maintained, the subtle arts of repair by which rich and robust lives are sustained against the weight of centrifugal odds."[2]

In many academic disciplines and professional practices — architecture, urban studies, labor history, development economics, and the information sciences, just to name a few — *maintenance* has taken on new resonance as a theoretical framework, an ethos, a methodology, and a political cause. This is an exciting area of inquiry precisely because

the lines between scholarship and practice are blurred. To study maintenance is itself an act of maintenance. To fill in the gaps in this literature, to draw connections among different disciplines, is an act of repair or, simply, of taking care — connecting threads, mending holes, amplifying quiet voices.

This is necessarily a collective endeavor. In 2016, the historians of technology Andrew Russell and Lee Vinsel roused a research network called The Maintainers. Playing off Walter Isaacson's book *The Innovators: How a Group of Hackers, Geniuses and Geeks Created the Digital Revolution*, the Maintainers adopted a humorous tagline: "how a group of bureaucrats, standards engineers, and introverts made digital infrastructures that kind of work most of the time." They held two celebrated conferences and published essays in *Aeon* and *The New York Times*, which in turn inspired dozens of journal articles, conference panels, exhibitions, dissertations, and workshops. At the first festival of Maintenance, held recently in London, speakers addressed topics like social housing, facilities management, self-care, tool libraries, and the emotional labor of volunteer work.[3]

Didier Courbot, needs *(Blanco), 1999, from the series* needs *[Courtesy of Susan Hobbs Gallery]*

Nira Kaichadourian. Mended Spiderweb #19 *(Laundry Line) 1998, from the series* Mended Spiderwebs *[Courtesy of the artist and Catherine Clark Gallery]*

Guy Koeleman. Smooth Repair 2, 1999, built live as part of Platform21: Repairing.

Student Contributions

UD Salon

UD Salon is a student-and-teacher-organized extracurricular program provided mainly for students but also open to the interested public, where we discuss relevant topics to our study program that is also urgent for our cities and environment.

Icon of KMUD Salon

UD Salon comprises various formats, such as guest lectures, movie screenings, and informal exchanges (e.g., Stammtisch). Guest lectures and movie screenings usually relate to the courses, annual themes, and ongoing design projects. Two of those formats are *Ph.D. Salon* and *UD Salon goes...* In Ph.D. Salon, we invite doctoral researchers from HCU to share their ongoing research projects with us and reflect on their experiences as mid-level faculty members at the university. It is also an exchange platform for students interested in continuing their profession in the direction of research to have a closer look at this field. And in the UD Salon goes..., we visit urban projects in Hamburg that are relevant and interesting for us and learn from their practical approach. Those formats encourage us to encounter knowledge with our hands and bodies.

In the summer semester of 2023, we started collaborating with students from the bachelor study program: "Kultur der Metropole" (KM). Since then, KMUD Salon has been progressing with more possibilities. In what follows, we will try to expand on our experience as organizers, and we hope this gives the prospective students more insights.

You rejuvenated the UD-Salon format after we returned to the campus following the COVID-19 pandemic. Why did you initiate it, and how does it play a role in sharing the university as a common(s) space?

Yuan Chang (Danny) Yang is in the 4th semester of Urban Design program. They started to participate in the student-organized events in summer semester 2022, as a part of the organisation team of UD-Salon. Since then, they are active in more FSR related programs, such as annual exhibition (revue'22), OE Woche 2022/23, UD-excursion 2023 and continuing on the

Yuan Chang (Danny) Yang   During the global pandemic of COVID-19, everything was switched to an online format, including learning and studying. When I first enrolled in UD, the seminars, and courses were also offered in hybrid form. It turned the learning process into a much less engaging one, from my own point of view. In the first summer semester of the study, the restriction of COVID-19 was reduced, and we could again organize events for students to participate. With the introduction of the UD Salon, hosted by Gözde Sarlak-Krämer before the pandemic began, as members of the FSR,

co-curated program of KMUD Salon. They have been officially a part of FSR-UD since winter semester 2022/23, also, they joined the research and teaching team as student assistent since October 2022.

Sara Scheunig was part of the FSR-UD from October 2021 to April 2023 and thus part of the team that renewed the UD salon. She is currently writing her thesis, so she is happy to leave it to others to bring in some fresh air.

Movie Screening in PARKS; Photo: Sara Scheuing

PhD Salon with Dr. Lucas Pohl; Photo: Sara Scheuing

Movie Screening in PARKS; Photo: Sara Scheuing

we decided to continue this and transform it into a student-organized extracurricular program. Our initial motivation was offering an extracurricular program besides the regular courses or seminars in classrooms. I am more interested in organizing events than in attending as a participant. It is exciting to encounter knowledge in different settings, and UD Salon is one of them.

Sara Scheunig   Als ich an der HCU anfing UD zu studieren, war alles online. Es gab keine Möglichkeiten die Uni oder das Uni-leben kennen zu lernen. Der UD Salon wurde damals von den Lehrenden und dem FSR ein bisschen betrieben. So gab es pro Semester zwei UD Salons. Dies war zumindest auf inhaltlicher Ebene eine Möglichkeit so etwas wie Uni-leben zu erfahren. Als wir dann den FSR übernahmen und auch wieder mehr offline-Veranstaltungen möglich wurden, war es für mich klar, den UD Salon wieder zu beleben. Allerdings merkten wir schnell, dass es nicht nur einen inhaltlichen Austausch braucht, sondern auch ein informelles Programm, in dem sich die Studierenden austauschen können. Ich denke grundsätzlich haben Formate wie der UD Salon eine wichtige Rolle in Bezug auf die Aneignung der Universität. Jedoch musst auch gesagt werden, dass die HCU sowohl räumlich, als auch büro-kratisch nicht dazu beiträgt, dass die Universität ein gemeinsamer Ort ist, da den Studierenden kein Raum gegeben wird kreativ zu werden, zu hinterfragen und sich Räume anzueignen, wie es an anderen Universitäten der Fall ist.

What were the most enjoyable and challenging moments you encountered as the organization team?

Yuan Chang (Danny) Yang   It is predictable and a bit cliché. However, I think the most enjoyable moment for organizing these events is when many people show up, and most are excited about the event. Aside from this, I enjoy moments collaborating with different people in the process. I remember when I was organizing my very first UD Salon, which was a movie screening of Urbana Natura by Matthew Gandy, there were so many troubles we encountered. Since we decided to screen the movie at PARKS, it was difficult to set up a suitable area for the screen to avoid direct sunlight. We contacted ZOLLO through PARKS to borrow the space in their containers. Also, we had to figure out the electrical equipment's whole wiring and sound system. The moment when the audience started to arrive, that was the moment when I knew, "This is why we are doing this!"

Throughout the whole organizational process, there were a lot of challenging situations where we had to be a bit more creative or more flexible regarding what we originally planned. Although it is beneficial for the students to have this format of the extracurricular program outside of regular study, it is not getting a lot of attention, and not always many people show interest in them. Moreover, our organization team has always been small. Some UD Salons require more human resources, which has been one of the central struggles of our team. Not only a lack of interest from the participants but also a lack of acknowledging the amount of work that goes into it and showing initiative to organize these programs.

Sara Scheunig   Ein schöner Moment war, dass wir uns mit KM zusammen getan haben. Oft werden an der Uni entweder Einzelveranstaltungen von jedem FSR gemacht oder vom AstA. Durch den KMUD Salon gibt es eine Verknüpfung der Studiengänge, die ich sehr schön finde. Ein weiterer Moment waren der Filmabend im Sommer 2022. Hier konnten Studierende nicht nur ihre eigenen Projekte vorstellen, sondern es wurde ein dazu pas-

First movie screening in Märchenwelten with KMUD Team; Photo: Danny Yang

Julian Unbescheid is studying Urban Planning in the 4th semester of his bachelor's degree. He is a part of the FSR Urban Planning since two years and recently joined the KMUD team. He works at the institute of Quantitative Methods in Urban and Rural Planning, simultaneously he is a tutor for the module "Accommodation Research". He has a strong personal interest regarding a critical perspective on spatial planning and science – therefore he would like to support important initiatives like KMUD.

UD Salon with Larrisa Fassler; Photo: Antonia Lembcke

sender Film geschaut. Dies war eine sehr erfolgreiche Veranstaltung, die uns erstmal Rückenwind gegeben hat. Ich denke auch, dass es wichtig ist sich auf wenige, aber dafür besondere Veranstaltungen im Semester zu konzentrieren, damit der KMUD Salon etwas besonderes wird. Denn wie sich mit einem zwei Wochen Rhythmus gezeigt hat, verlieren die Studierenden das Interesse. Auch scheinen fachliche Vorträge besser zu laufen, da dort auch Teilnehmer*innen aus anderen Studiengängen anwesend sind. Grundsätzlich würde ich anderen Studierenden empfehlen Veranstaltungen zu machen, die für alle Studierenden interessant sein könnten und nicht nur für KM und UD, damit die Frustration über geringe Teilnehmer*innenzahlen nicht so hoch ist.

What are the advantages of collaborating with other study programs, such as KM, as students and organizers?

Yuan Chang (Danny) Yang   At the end of a Ph.D. Salon from winter semester 22/23, some participants and some students approached us from the KM study program. As we co-curated one of the spaces in the annual exhibition "Revue 22" at the beginning of the winter semester, they became interested in our extracurricular program, and some even wanted to join the organization of UD Salon. It was the perfect timing for us because we were wondering if we wondered if we could maintain the organization of these evenings with a team of two. With the joint venture with KM students, we can broaden our capacity and various programs. KMUD Salon has also expanded its themes, engaging an interdisciplinary group of students to exchange ideas.

Julian Unbescheid   In my perspective, there are two sides to the beneficial parties: as students and as curators. As Students, there is the possibility to visit extracurricular offers to gain knowledge complementary to the curriculum. They can make interdisciplinary experiences that make them think beyond traditional borders in the scientific canon. Furthermore, they could develop their own profile out of the pre-assembled context.

As Curators, they can place their topics and expand their audience consequently. Also, they help students to develop interests and aspirations that are synergetic to the curator's prospects.

What do you think the UD Salon offered as an extracurricular program?

Yuan Chang (Danny) Yang   I think it offered a new perspective to our study program that is not restricted to seminars. Furthermore, it creates an opportunity to connect with other students interested in similar topics and offers a place for different debates. It is a platform to learn, absorb, and share among the students and with anyone who participates.

Julian Unbescheid   HCU is a unique profile university that lives on its interdisciplinary connections. Unfortunately, the interdisciplinary cooperation between study programs wasn't always successful in the past. Projects like the KMUD Salon lead to turning usual patterns around through bottom-up student initiatives. These initiatives set new perspectives on education and exchange, where students from different disciplines can collaborate and configure their own space. In my viewpoint, such extracurricular student-initiated events offer the opportunity to have a view beyond one's nose while getting to know students from other disciplines and giving perspectives that lead beyond the framework of the usual curriculum.

Renata Carvajal started her master's degree in Urban Design in the winter semester of 2022. From the beginning, she had a great interest in the study programm not only from a student perspective, but also as a collaborator. For this reason, it was a few months later that she took the opportunity to join the research and teaching team of UD. Renata enjoys to participate in both the academic and extracurricular activities such as the KMUD events, the Jahresausstellung, presentations and discussions around Urban Design.

Movie Screening on Gleis 11; Photo: Danny Yang

Renata Carvajal   As a second-semester student and relatively new to HCU, I like the concept of the UD Salon. The various formats in which it takes place, from discussions to movie evenings, remind us and make us aware that studying is not reduced to the traditional idea of sitting in a classroom for a couple of hours to listen to an expert's monologue. In my opinion, UD Salon represents a meaningful practice of connection, exchange, and learning.

Through the participation of UD Salon, what context do you find the most exciting/relatable regarding UD? And Why?

Renata Carvajal   Last semester, I attended two different events. The first one was a lecture by the artist Larisa Fassler, who does research in different urban contexts. The exciting and striking thing was her methodology to carry out such research, based mainly on the Dérive, walking aimlessly through urban space. It may seem a simple activity, even banal, but I found it quite creative and inspiring. That presentation illustrated how to put theory into practice. In addition, the outcome was impressive, noticing the artwork that can come out of field research in an urban context. I enjoyed that presentation as it demonstrated what Urban Design means within the working field and how it can be executed in an artistic environment.

The second event was a discussion with Dr. Lucas Pohl, who was the Lecturer for the Transformations seminar during my first semester (WiSe 22/23). This presentation was equally enjoyable as it gave us, as master's students, the opportunity to get a more precise insight into the doctoral process. Besides, this discussion opened a bridge between students and WiMis, whose exchange rarely occurs in the university environment.

Annual Exhibition: Revue 2022

Revue'22 was the annual exhibition organized by the students of HCU, showcasing student projects from the last two years of various studies at HCU. The exhibition was produced as a collaboration between all study programs and took place at the Kraftwerk Bille building from the 24th to the 27th of November, 2022. We, students of the master program of Urban Design, organized three spaces distributed in the building:

"On the ground floor, we co-curated a living room with the Bachelor program of Metropolitan Culture (Kultur der Metropole). The first floor illustrated our work mode as Urban Design students, especially sharing insights from the UDP1 first semester's design project and the Atlas accompanying it."
– Yuan Chang (Danny) Yang

Setting up the exhibition wall on the ground floor; Photo: Franz Gräf

KMUD Living room on the ground floor; Photo: Jan-Marius Komorek

"The space we were assigned was joined by the Bachelor's study program Metropolitan Culture (Kultur der Metropole). Since it was an empty and unseparated space close to the main entrance, we saw the opportunity to co-curate it into a living room welcoming all guests visiting the exhibition. In this living room, we set up the furniture for sitting and organized a bookshelf with different past projects and some publications from the study program. To show the interdisciplinarity of UD students, we found out all the disciplinary backgrounds of current and past students. That then created this black and white collage on the wall. "
– Yuan Chang (Danny) Yang

„Am besten hat mir das Wohnzimmer gefallen, man konnte sich gemütlich hinsetzen und in den Büchern schmökern. Da wir sehr viel Text produzieren

und man lesen muss, war dies meiner Meinung nach die schönste Kombination. Durch die Verteilung über die Stockwerke hat es sich für mich leider alles etwas verlaufen. UD wirkte manchmal etwas unscheinbar neben all den Modellen und riesigen Plots der anderen Studiengänge".
–Franz Gräf

A selection of the disciplinary backgrounds of the current UD Students; Photo: Danny Yang

"On the first floor, we recreated the presentation wall of the Atlas project from the winter semester 2021/2022. and we have also produced a video called "talking atlas". The video shows two students from the semester explaining how to read the Atlas, what it is about, and how we approached the research and positionality. Through this process, the audience could grasp how the first Semester of UD unfolds and what it entails."
– Yuan Chang (Danny) Yang

„Ich fand sehr gut, dass der Atlas und damit auch das Jahresthema so ausführlich gezeigt wurde, denn dadurch bekommt man meiner Meinung nach den besten Einstieg, was UD ist/ sein kann. Ebenso war es schön auch andere Medien zeigen zu können in Form der Videos.
–Franz Gräf

A Student reading the Atlas produced in UDP1 in 2022; Photo: Jan-Marius Komorek

"The Annual Exhibition showed how Urban Design is an interdisciplinary program comprising design and research elements. The exhibition made

clear what level of complexity is being worked with, first, for comprehending urban spaces and then, for finding a way to translate the process of research and outcomes."
–Renata Carvajal

Projektmanagement Seminar UD: Münzwurf am Hillgruber Areal

This text is an excerpt of the final submission of the Seminar "Projektmanagement" (WiSe 2022/23), which attempts to present a speculative narrative about the multifaceted impacts and storylines urban development processes can have on the example of a vacant lot called "Hillgruber Areal" in Münzviertel Hamburg. The format is a manual provided to the "Stadtteilinitiative Münzviertel" for possible project communication to people mainly outside the professional audience. The authors of this manual are Antonia Nähring, Emiliya Nanava, Fabian Pimpl, Federico Garrone, Fred Volske, Isabel Herrle, Julian Trutz Müller, Katharina Hoffmann, Lennard Hertz, Nicola Simon, Sarah Müller, Sara Scheuing, Shari Laura Merzoug, Simon Marti, Yuan Chang (Danny) Yang.

Oktober 2022 trat die Stadtteilinitiative Münzviertel in der Person von Günter Westphal an den Lehrstuhl Urban Design und Prof. Bernd Kniess heran. Das Anliegen der Initiative die bereits zuvor in einem anderen Projekt mit Studierenden der HafenCity Universität zusammengearbeitet hatte, bezog bzw. bezieht sich dabei noch immer auf das sogenannte ehemalige Hillgruber Grundstück, eine der letzten Fläche im Münzviertel, die sich im Besitz der Hansestadt befindet und für welche im Moment noch keine konkrete Planung vorliegt. Dabei befindet sich das Areal an der Amsinck- bzw. Spaldingstraße und liegt seit dem Abriss des dortigen Bürogebäudes ab dem Jahr 2015 brach. (PM1: Erstesitzung) Die Brache bietet zunehmend städtischer Flora und Fauna Lebensraum und dient seit Beginn des Bau des „Gasthauses" der Non-Profit-Organisation Viva con Aqua St. Pauli im Schultzweg (gegenüber des Hillgruber Areals) Baucontainern, Maschinen und Fahrzeugen als Stellfläche. Das Münzviertel ist nicht nur der kleinste Hamburger Stadtteil, sondern auch jener mit der höchsten Dichte an sozialen Einrichtungen und kleinteiliger und soziokultureller Lebensmittelpunkt der Bewohnerschaft. Durch die Nähe zum Hamburger Hauptbahnhof wurde das Gebiet jedoch von Unternehmen der Übernachtungsindustrie als gute Lage für die Ansiedelung von Hotels ausgemacht, weswegen das Münzviertel – und umliegende Stadtteile – immer mehr Hotelbaue aufweisen. Die Sorge der Stadtteilinitiative Münzviertel ist demnach, dass die Hillgruber Fläche von städtischer Hand an einen finanzstarken, privaten Investor verkauft wird, welcher auf dem dortigen Gelände ein weiteres Hotel entwickelt und so die Möglichkeit verhindert, auf der Fläche einen Möglichkeitsraum und -ort zu schaffen, der den tatsächlichen Bewohner:innen des Münzviertels auf unterschiedliche Weise dient und dabei positiven Einfluss auf das Leben im Viertel hat. Erschwerend kommt hinzu, dass sich das Areal in einem Gebiet der Wirtschaftsförderung der Hansestadt Hamburg befindet. In diesen Gebieten sollen gezielt Unternehmen angesiedelt und gestärkt werden, was einer gemeinwohlorientierten, gemischten Nutzung, welche die Initiative anstrebt, widerspricht. In diese Gemengelage und Rahmenbedingungen hinein, wurden wir in unserem Projektmanagement Seminar im Wintersemester 2022/23 geworfen. Zentral in der Disziplin Urban Design ist das Herausarbeiten einer Haltung, mit welcher städtischen Phänomenen und Entwicklung begegnet wird. Durch die Auseinandersetzung mit dem Münzviertel, den dort stattfindenden Transformationen und im Austausch

Initiativ Viertelzimmer kennenlernen. Photo: Marius Töpfer (2022, Hamburg)

mit der Münzviertel Initiative, hat sich bei uns die Haltung eingestellt, die Hillgruber Fläche nicht dem freien Markt bzw. der Wirtschaftsförderung zu überlassen und einen dortigen potenziellen, weiteren Hotelbau kritisch zu sehen. Unsere Beschäftigung mit dem Ist-Zustand, den vorhanden Wirkmächten und Akteur:innen, sowie ein Ausblick auf verschiedene Szenarien sind in dieser Publikation versammelt.

Reflexion

Take 3 – Readingroom. Photo: Marius Töpfer (2022, Hamburg)

Wintersemester 2022 / 2023; Projektmanagement; Seminar, ein gemeinsames Projekt. Das sind die Komponenten, die uns Anfang Oktober noch vor der ersten gemeinsamen Sitzung bekannt waren. Nun zum Abschluss dieser Broschüre können wir sagen, wir sind ein ganzes Stück weitergekommen. Wir sind in das Münzviertel eingetaucht, haben die Arbeit der Stadtteilinitiative verfolgt und begleitet. Wir haben uns gegenseitig kennengelernt, neue Arbeitsweisen ausprobiert. Wir sind durch das Münzviertel gestreift, allein und in Gruppen, haben mit Kartierungen und Beobachtungen unsere Analyse gestartet; sind in das Akteursnetzwerk vor Ort eingetaucht; haben den Quartiersbeirat besucht; unsere Aufmerksamkeit unterschiedlichsten Autor:innen gewidmet und uns mit verschiedenen Projekten auseinandergesetzt.

Nun gilt es, unseren derzeitig Stand zu erläutern, unsere Arbeit aufzuschlüsseln und zu reflektieren. Denn trotz all unserer Bestrebungen, immer tiefer in die Zusammenhänge und den Raum zwischen Gleisen und Straßen einzutauchen, sind wir doch an der Oberfläche geblieben. 7 Termine – alle zwei Wochen ein Treffen – haben noch nicht ausgereicht, um ein umfänglicheres Bild zu zeichnen und viele Fragen bleiben unbeantwortet: Wie wohnt es sich im Münzviertel? Wie haben sich die Veränderungen vor Ort vollzogen? Wie hat sich das Leben durch diese hereinbrechenden Veränderungen gewandelt? Wie nehmen unterschiedliche soziale Gruppen das Münzviertel wahr? Wir haben mit keinen Obdachlosen gesprochen und keine Tourist:innen interviewt, keinen Austausch mit den Hoffnungsorten, mit der Masjid al Tawba Moschee und mit all den anderen Akteuren vor Ort geführt. Und wir kennen auch die städtischen Perspektiven auf das Münzviertel nicht. Welche Planungen bestehen auf Bezirksebene? Welche auf Senatsebene? Und wer sind wir eigentlich in diesem Gefüge der Beziehungen rund um das Münzviertel? Welche Rolle kann die HCU oder können andere Studierende in dem nun startenden Prozess zum Hillgruber Areal einnehmen? Welche Unterstützung benötigt die Stadtteilinitiative? Haben die Studierenden und die Initiative die gleichen Interessen? Und schließlich: Wie gelingt es uns, eine intensive eigene Position zu entwickeln?

Was uns allerdings gelungen ist, ist ein erster Aufschlag. Eine vielfältige Analyse der Gegebenheiten und mit unseren Geschichten zum Münzwurf auch ein Einstieg in eine Positionierung. Ein kleines Plädoyer für einen vielfältigen Raum, einen kollaborativen Prozess und eine aktive Teilhabe verschiedenster Menschen und Gruppierungen.

Site Visit Photo: Marius Töpfer (2022, Hamburg)

Interview mit Günter Photo: Marius Töpfer (2022, Hamburg)

Der Münzwurf

Wie im ersten Kapitel aus 'Münzwurf am Hillgruber Areal' bereits angesprochen wurde, ist das Münzviertel von einer starken Veränderung und Verdrängung geprägt. Besonders in den letzten zehn Jahren wurden viele Brachflächen im Münzviertel von Hotel-, Büro- und Wohnbauten erschlossen. Da es sich dabei meist um teure Wohnungen oder Büroflächen handelt, gehen laut den Erfahrungen der Bewohner:innen und unterschiedlichen sozi-
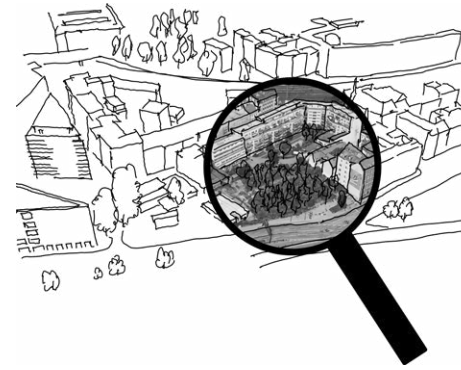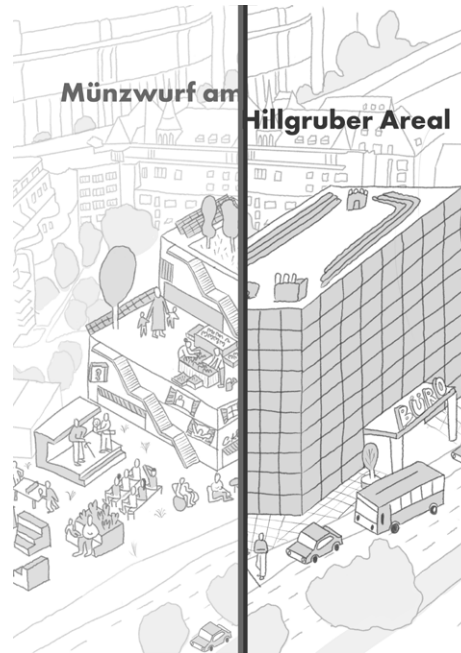

Zoom-in Münzviertel. Illustrations produced by the students in the seminar.

Münzviertel

Nele, Teil der Iniative / Bo, Bezirksmitarbeiter:in Bezirk Hamburg Mitte / Vladi, der Vogel.

Magazin Cover

alen Einrichtungen des Münzviertels Nischen und Freiflächen für wohnungslose Menschen verloren (Englert, Manz, Plöhn (2022), S. 6). Auch aktuell werden Flächen, wie das Gelände der ehemaligen Schule für hörgeschädigte Menschen in der Münzstraße bebaut. Während hier die Diakonie baut, wird an anderer Stelle erneut ein Hotel gebaut. Die letzte Brachfläche des Münzviertels, die sich im öffentlichen Eigentum befindet, ist das sogenannte Hillgruber-Areal an der Spaldingstraße. Während die Stadt hier einen Büro- und Dienstleistungsstandort prüft, fordert die Stadtteilinitiative Münzviertel den Bau von gefördertem Genossenschaftsbau. Auch wird die aktive Einbeziehung der Anwohner:innen gefordert, da eine weitere Verdrängung durch den Umbau und die Erweiterung des Hauptbahnhofes befürchtet wird.

Der folgende Teil widmet sich nun der Betrachtung der Gegenwart, im Januar 2023. Wieso? Aktuell werden Entscheidungen für das Hillgruber-Areal getroffen, welche nicht nur die Zukunft des Areals an sich, sondern auch die Zukunft des gesamten Viertels bestimmen werden. Von dieser Entscheidung betroffen sind diverse Akteur:innen, die historisch im Münzviertel verankert sind, dort leben, arbeiten oder sich aufhalten.

Die Arbeit der Münzviertel Initiative verdeutlicht, wie vielfältig die ansässigen Interessen sind und wie notwendig daraus eine gemeinwohlorientierte Prozessgestaltung erscheint. Letztendlich sind die Anliegen der Beteiligten und Betroffenen abhängig von politischen Entscheidungen, welche zum gegenwärtigen Zeitpunkt noch beeinflussbar sind. Dennoch erscheint die Entwicklung auch von einer Willkür, also einer Form des Zufalls geprägt zu sein. Diesen Zufall und die daraus entstehenden Entwicklung sind also wie ein Münzwurf. Es gibt zwei Seiten: Kopf oder Zahl. Zahl stellt hierbei die rein ökonomische Entwicklung des Areal dar. Im Fokus stehen hier Dienstleistungen und der Verkauf des Geländes zu einem größtmöglichen Gewinn. Kopf hingegen stellt eine bewusste und reflektierte Entwicklung dar, wie es sich die Anwohnenden vorstellen. Diese Entwicklung wird von sozio-ökonomischen Handlungen geprägt. Bevor du loslegst, denke daran: Es ist 2023, im rechtskräftigen Bebauungsplan (von 2006) ist das Hillgruber Grundstück als Kerngebiet ausgeschrieben. „Kerngebiete dienen vorwiegend der Unterbringung von Handelsbetrieben sowie der zentralen Einrichtungen der Wirtschaft, der Verwaltung und der Kultur" (Stadt Hamburg o.J.). Der 2014 aufgestellte Flächennutzungsplan (letzte Aktualisierung 2022) sieht dagegen das Hillgruber Grundstück als gemischte Baufläche vor. Das bedeutet, dass eine Bebauung mit Wohnzwecken im Vordergrund steht, in der aber auch Gewerbe untergebracht werden kann.

Dann Los! Wirf die Münze. Was wird es sein? Kopf? Oder Zahl?

Publications

Tom Paints the Fence
Re-negotiating Urban Design

Christopher Dell/Bernd Kniess/Dominique Peck
The Urban Design (UD) degree programme has been working on different types of urban research since 2008. »Tom Paints the Fence« is a presentation of UD's urban narrative: the city is not a given entity but is something we produce. The project thus combines forms of knowledge that deal seriously with the notion that the collective work of urban creation is an act of common agreement. The questions arise on the part of the actors — just as in Mark Twain's novel, the neighborhood kids first make fun of Tom Sawyer for having to paint the fence as a punishment, only to succumb later to his bargaining skills and take the brush off him to do the painting themselves. »Tom Paints the Fence« refers to this process of social interaction. It incorporates a political understanding of the city that is always tied up with negotiation. This attitude to the city needs to be exercised and rehearsed. The »Universität der Nachbarschaften« (Neighborhood University) project provides an exemplary space for this, and its work is examined here from the perspective of research, theory, and practice.

Unsettled Urban Space Routines, Temporalities and Contestations

Tihomir Viderman, Sabine Knierbein, Elina Kränzle, Sybille Frank, Nikolai Roskamm, Ed Wall

With a contribution by Dominique Peck, Anna Richter, Christopher Dell, Bernd Kniess: Chapter 5: "Unsettling Planning Practices: From Accommodation to Dwelling in Hamburg"

While urban life can be characterized by endeavors to settle stable and safe environments, for many people, urban space is rarely stable or safe; it is uncertain, troubled, imbued with challenges and perpetually under pressure. As the concept of unsettled appears to define the contemporary urban experience, this multidisciplinary book investigates the conflicts and possibilities of settling and unsettling through open and speculative analysis.

The analytical prism of unsettled renders urban space an indeterminate ground unfolding through routines, temporalities and contestations in constant tension between settling and unsettling. Such contrasting experiences are contingent on how urban societies confront, undergo and overcome turbulence and difficulties in time and space. Contributions drawing on theoretical reflections and empirical accounts—from Argentina, Austria, Germany, Greece, Italy, the Netherlands, the UAE, the UK, the USA and Vietnam—give insights into plural occurrences of the unsettled, which might tie down or unleash transformative, liberatory and emancipatory potentials.
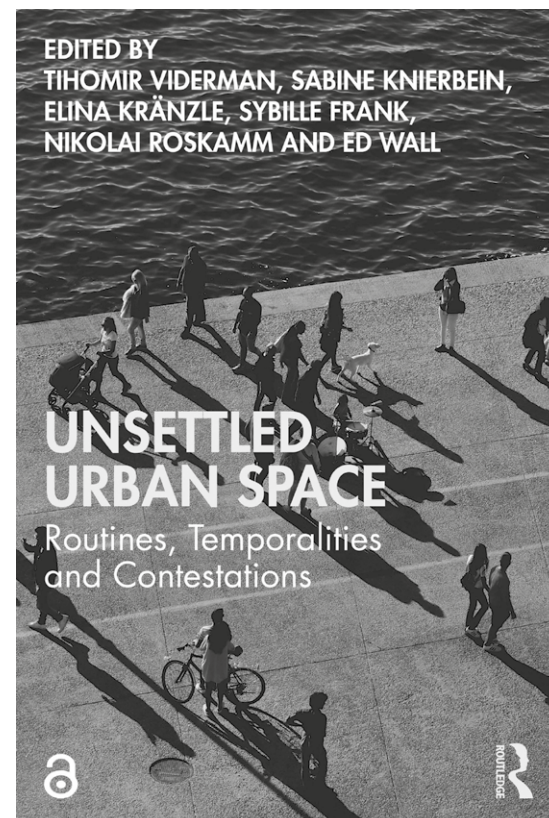
This book is for students, professionals and researchers interested in the uncertainties, foundations, disturbances, inconsistencies, residuals and blind fields, which constitute the urban both as lived space and as social, cultural and political ideal.
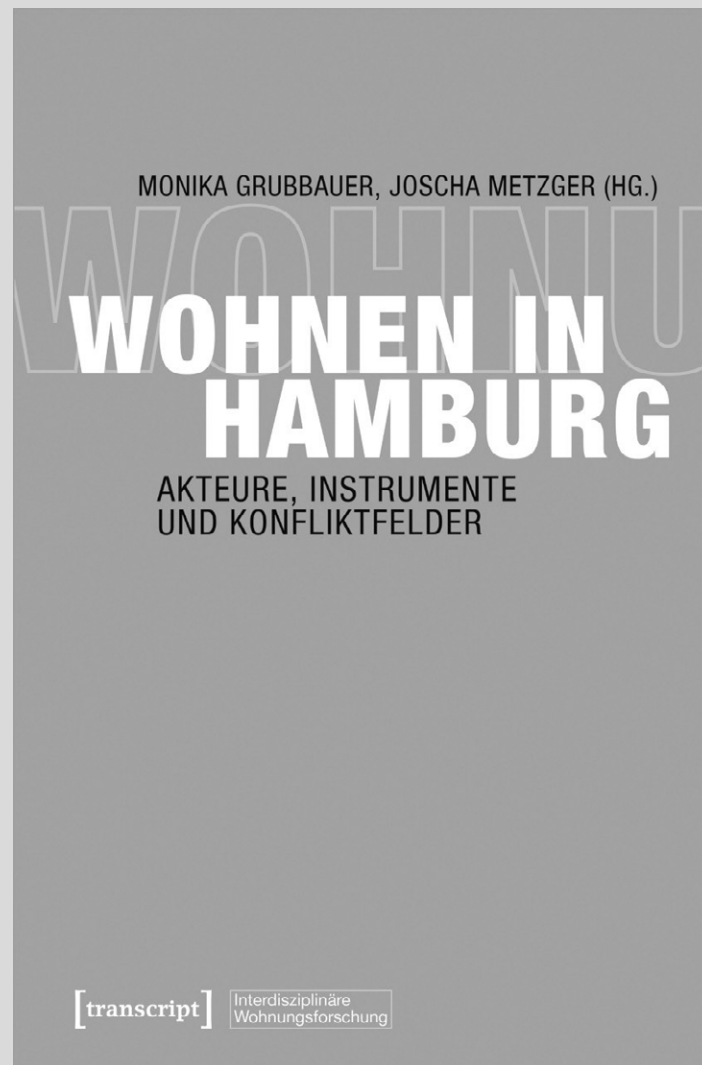
Everyday Urban Design Series

The City is an unfinished process, characterised by constantly shifting connections between the everyday practices of its human and non-human actors. Rather than an object, it is an open process or form which can only be grasped structurally. Everyday Urban Design investigates the interplay between discursive structures (e.g. codes, laws), spatio-material arrangements, agencies and actors as constructive parameters that provide the basis for the production of the city. The virtuality comprised within these infrastructures is not an illusory world, but the essence of a diagrammatic realm that is situated between representation and non-representability. With regards to the possibilities and constraints of urban design, this realm demands to be unveiled, de-constructed and rearranged. Such a diagrammatic variant of structuralism renders structure the productive tool for re-programming and connects research with projective methods and cultural practices of everyday life. Design and research converge by becoming performative.

Upcoming

Wohnen in Hamburg: Akteure, Instrumente und Konfliktfelder

MONIKA GRUBBAUER, JOSCHA METZGER (HG.)

WOHNEN IN HAMBURG

AKTEURE, INSTRUMENTE UND KONFLIKTFELDER

[transcript] Interdisziplinäre Wohnungsforschung

Everyday Urban Design 7: The translocal use of the urban. Urban arrangements in Comăneşti – Romania

Ruth Duma Coman

The volume edited by Monika Grubbauer and Joscha Metzger gives on overview of current debates on housing issues and politics in Hamburg. The authors inquire into questions of social inequality and exclusion related to housing and show how different social groups have been affected by the drastic increases in rents and prices. The contributions also examine how Hamburg has over the past decade been trying to develop new policy and planning instruments to meet the housing demands and provide land for housing development. The strong focus on new construction as opposed to adaptation of the existing housing stock is reviewed critically. Finally, the volume also gives insights into the socio-spatial patterns of housing in Hamburg. This is complemented with an overview of historical as well as contemporary examples of collective housing projects which can serve as reference with regard to their innovative design, organization and financing.

Within migration processes, urban actors expand, reorganize and link several places. They generate multiple connections. By circulating, moving and returning they produce the urban space. This process is understood as "the translocal use of the urban" and refers to the discovery and reinterpretation of scopes. Having as background the Eastern European labor migration and the focus on places of origin, this book deals with the constitution of the urban in use. For this, the book describes the Romanian small town Comăneşti and brings the everyday life of its citizens to the forefront.

Ruth Duma Coman (*1993) lives in Timişoara and Cluj, Romania. She holds a M.Sc. in Urban Design from HCU Hamburg and a B.Sc. in Raumplanung and Raumordnung from Vienna UT. She works as urban designer in the field of inner-city development and public urban spaces at Planwerk, an architecture and planning office in Cluj. As part of her PhD at the University of Art and Design Offenbach am Main, she is researching about spatial improvisation, urban design and transnational labor migration in Romania and Germany.

Everyday Urban Design 8: Anmeldung Not Possible: Scheinanmeldungen als Beispiel informeller Wohn-praxis in Berlin. Lena Enne

Living without being registered with the relevant authority is a common practice in German cities that are affected by the housing crisis. Despite this ubiquity, this practice is discussed in academia, politics and the media almost exclusively in the context of the individual offence. EUD 8 illustrates the multi-causality of the phenomenon using the example of Berlin's housing market and argues for a new perspective on a widely known but under-researched problem. To this end, this book takes a critical look not only at those directly affected by so called 'Scheinanmeldungen', but also at administrative practices and the actions of property owners.

Lena Enne studied geography and urban design in Vienna, Prague, and Hamburg and has worked as a project coordinator at the intersection of research and artistic practice at ZK/U – Zentrum für Kunst und Urbanistik in Berlin. Since April 2022, she has been a doctoral researcher at the DFG Research Training Group "Urban future-making: Professional agency across time and scale" at HafenCity University Hamburg. In her research, she explores the maintenance and repair of Hamburg's historically evolved infrastructures in the context of past and current transformation processes.

Annual Theme 2023/2024

"Liminal Cities: Urban Life in-between"

Urban Design (M.Sc.) at HafenCity University addresses the interrelated and complex ecological, political, and spatial issues and challenges of contemporary urban life by critically analyzing their entangled state(s); and creatively engaging with the potential of design in responding to them.

Urban Design prioritizes approaches to the urban as a relationally developed and continuously re/produced and open process shaped by historical contingencies, various human and non-human agencies, socio-material practices, and spatial imaginaries. The study program Urban Design aims to understand those urban configurations and relevant knowledge(s), thus making them negotiable and tangible to co-produce potentialities to inform urban transformation processes better.

Urban Design approaches design(ing) as a co-produced and care-full practice that not only emerges through individual capacities (of specific disciplines or actors) but also through mediated interrelations and dependencies unfolding in and through urban everyday spaces. Thus, Urban Design orchestrates trans- and inter-disciplinary knowledge production in urban and spatial practice and research by accommodating teaching staff and students with backgrounds in architecture, urban planning, urban sociology, anthropology, philosophy, geography, interior design, cultural studies, landscape architecture, and ethnology. What is at stake is to develop a robust analytical and practical framework for urban research, design, and practice in engaging with the complex urban issues of our times.