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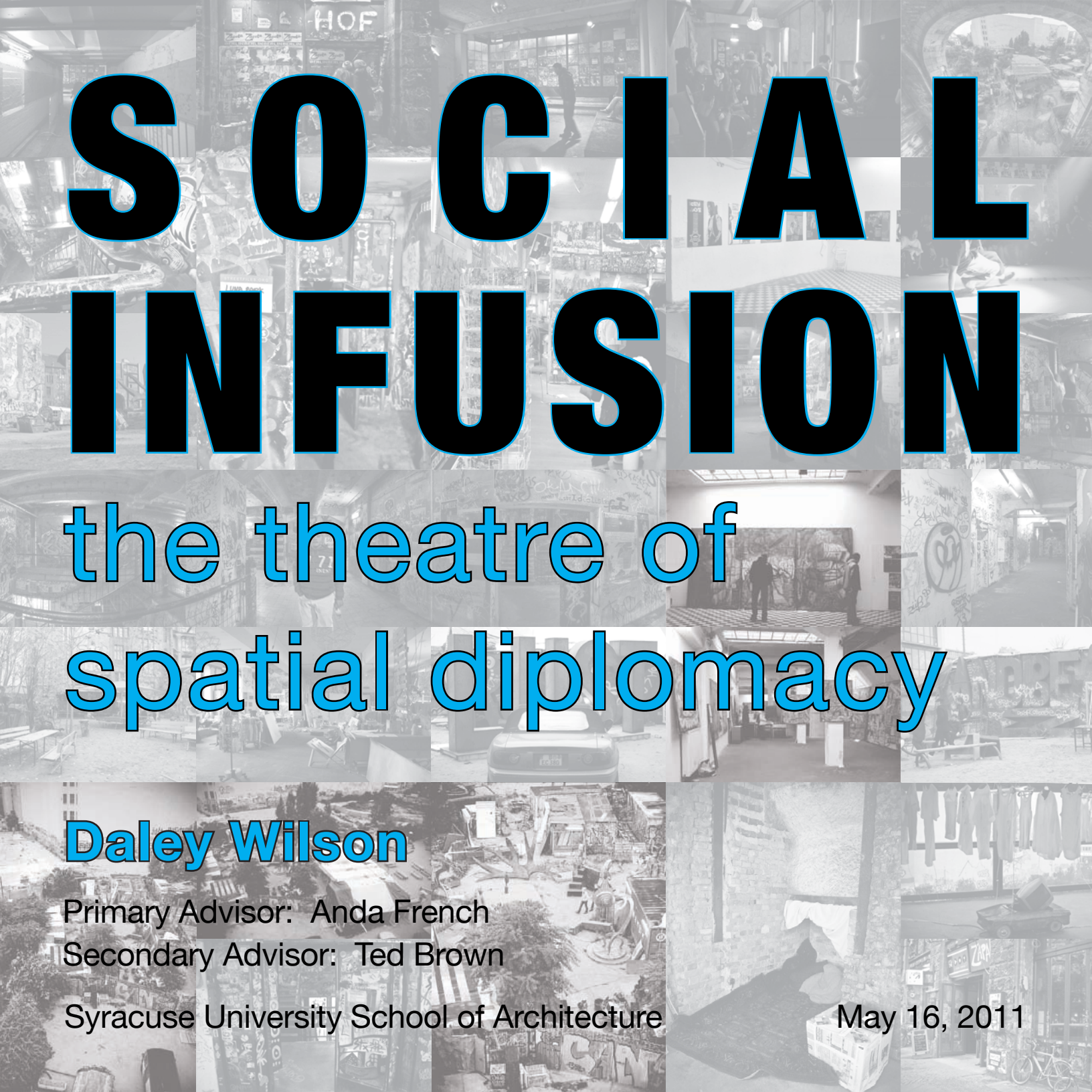
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SOCIAL INFUSION



the theatre of
spatial diplomacy

Daley Wilson

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Syracuse University School of Architecture

May 16, 2011

S O C I A L I N F U S I O N

the theatre of

spatial diplomacy

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INTRODUCTION

Contention

Due to the present global condition, urban environments that do not conform to late-capitalistic desires, have faced the threat of gentrification. Through methods of spatial diplomacy such as Brechtian programmatic pairings, this thesis will allow the existing Kunsthaus Tacheles, which faces a crisis of squatter/artist culture versus private commercial, to coexist in tension with new capital-producing programs forming a social and spatial dialectic.

“...assembly, interchange, and storage; the essential social means are the social division of labor, which serves not merely the economic life but the cultural processes. The city in its complete sense, then, is a geographic plexus, an economic organization, an institutional process, a theater of social action, and an aesthetic symbol of collective unity. The city fosters art and is art; the city creates the theater and is the theater. It is in the city, the city as theater, that man’s more purposive activities are focused, and work out through conflicting and cooperating personalities, events, groups, into more significant culminations.”

-Lewis Mumford

(LeGates 185)

This thesis will broadly explore contemporary issues of public space, which identifies a specific concern with the products of late-capitalism. Social interaction has diminished in cities -falling prey to a privatized built environment. The city used to be described as a theatre. Urban spaces were -and in some places still are- described as spheres of enactment. Urban theatre is a metaphor for [inter]actions which occur in the city. There are implications of public-ness when framing the city as an incubator for joint experience or solidarity in consuming the urban actions. Dualities of public/private, commercial/culture, audience/actor, and more present themselves as enemies. What if design allowed for their coexistence and the ability to sustain desired and add new activities? Confrontation and tension are inevitable, however, the relationship between the dualities provide a dialectical dimension for understanding the expansive issues involved in class struggle and gentrification.

A site and situation that best represents the crisis of gentrification and public space is Kunsthaus Tacheles. Berlin, particularly the old Tacheles department store in former East Berlin, represents a city and culture at odds with commercial development. Squatters have infiltrated the abandoned Tacheles building (bombed out during WWII, yet remains intact with visible scars), re-appropriating it as a Kunsthaus. Squatters have flourished in post-wall Berlin. The movement galvanized fresh off the opening of the wall, when East Berliners inundated the west looking for opportunity, therefore emptying many buildings

and prompting debates of possession and public domain. Most squatters managed activities for artists and political groups in these derelict buildings, however in the last few years, banks and developers have been closing the squatter facilities and in its place reconstructing commercial spaces. Hamburg-based bank, HSH Nordbank, is planning to obliterate Tacheles with new development. A proposal for an alternative to demolition may help to sustain the existing site and its activities, yet, keep the mixed-use development in play.

Programmatic strategies are key for allowing the coexistence of users. While, the concerns at Tacheles are emblematic of a broader global crisis, a localized approach may help to reveal how design solutions can be applied in other cities. In terms of design and representational methods, non-traditional media are necessary in order to illustrate the importance of the event, action, and montage of situations. For instance, Flickr Mapping suggests that a strip of photographs document the site better than traditional architectural drawings. Since Tacheles is understood through gestures performed in the space, photos capture the regulated and unregulated activities. The Brechtian notion of the epic theatre provides a theoretical framework for the new architectural programmatic relationships. Through spatial diplomacy, subversive and obedient moments can transpire simultaneously.

Due to urban convergence, cities will serve as mediators by which humanity will be defined and shaped. Architecture's role is of great importance because we can no longer solely rely upon political agencies to effectively resolve crisis in our cities.

GLOSSARY

Age of Excess The indulgent product of modernization, which is characterized by a lack of concern for function and sustainability, and the disappearance of public space due to late-capitalism's promotion of mass consumption of goods and information.
-see *late-capitalism*

Appropriation The action of taking something for one's own use, typically without the owner's permission (New Oxford Dictionary).

Crisis "Crisis is a turning point, a decisive moment when tensions or instabilities peak, and change becomes inescapable. Crisis implies the questioning of beliefs and habits, it demands adjustment in perception and in modes of action... doubts regarding current models of urban development...architecture can't carry on as usual." -Verb:Crisis

Dialectical Art of investigating or discussing the truths of opinion (debate, rhetoric, or discourse). Marx's dialectic was one of contradiction, particularly with class struggle. A spatial and social dialectic allows for the coexistence of program/social class to play out. This could be termed Spatial Diplomacy. (New Oxford Dictionary)

Event A social occasion or occurrence, can be planned or spontaneous in order to promote awareness of a cause, agenda, celebration, etc. Event is different that intervention in that it is not intervening upon a physical condition. It is merely program, the physical actions of humans, not in a tectonic sense.

Gentrify Renovate and improve (especially a house or district) so that it conforms to middle-class taste (New Oxford Dictionary).

Infrastructure Physical/Cyber organizational structures used for public operations

Instandbesetzen German definition of ‘squatters’ (combination of two words)

- i. **Besetzen** occupying
- ii. **Instandsetzen** renovating

This etymological breakdown suggests that squatters provide an alternative to gentrification for improving empty/derelict spaces (Pruit 35).

Intervention An action or response as a result of something, a motive or agenda influences this action. Intervention, unlike event, produces a more tectonic result (i.e. infrastructure for an event) where physical actions of humans can be played out in a more planned manner.

Late-Capitalism Postmodern Marxist definition of the contemporary economic system which has produced a new social formation. It signals a post-industrial society, consumer society, media society, information society, electronic society, and multinational capitalism. “Aesthetic production today has become integrated into commodity production generally: the frantic economic urgency of producing fresh waves of ever more novel-seeming goods” (Jameson 3-4).

Montage Assembly of images/situations, urban tableaux, phantasmagoria, physiognomy

Public Space Collective spaces where one does not have to pay to be. These spaces are mostly constrained to infrastructure (squares, parks, bridges, sidewalks, streets, etc.). Architecture has failed to engage urbanites in a truly public manner.

Spectacle (a) a framing device through which to view something anew; (b) absurd or surreal attention-seeking display. The type of spectacle desired in this thesis is not one of icon or image, but one of event or action. A clashing of program produces a spectacle.

PRIVATE CITY

Rem Koolhaas named the current urban situation, “The Generic City” (Koolhaas 1248). Cities have become bland and confused places where social interaction remains low due to the Age of Excess. The Generic City, iPod City, Blackberry City, Corporate City, Private City, Crisis City, etc. is pervading the urban experience of human interface. Architecture has fallen prey to this new privatized social formation. Jürgen Habermas stated that, “the opportunity for the public to form their own opinions is a necessary condition of human freedom and emancipation” (Avermaete 27).

Over time, the city as theatre has become increasingly watered down. In “Inhabiting Space and Time – the Loss and Recovery of Public Space”, Juhani Pallasmaa clearly compares public space in the historic city to the modern city:

“The same intense and theatre-like interaction of public social space and individual/mental space can be encountered in the depictions of urban space in countless paintings since the Middle Ages. In fact, the prime subject matter of most medieval and Renaissance paintings – apart from their mythical, religious or historical themes – is the interplay, or unity, of architectural or urban space and the human character. Yet, the urban spaces of the modern city more often than not seem to project a sense of isolation, separateness and solitude. They do not promote experiences of belonging and togetherness; we remain as separate individuals in these spaces instead of becoming members of a collectively and historically rooted collective body” (Avermaete 125).



Children's Games, 1560, Pieter Bruegel I

41 Cooper Sq.

A personal moment of realization regarding the current state of urban architecture was during a visit to 41 Cooper Square by Morphosis in August of 2009. Much media buzz surrounded the completion of this building, naming it a great civic building. Below is a play-by-play of Nicolai Ouroussoff's New York Times review of the building paired with my first-hand reaction.

Nicolai Ouroussoff: "We'll have to wait to find out exactly what the end of the Age of Excess means for architecture in New York. Yes, the glut of high-concept luxury towers was wearisome."

Daley Wilson: Yes.

A few sentences later, Ouroussoff goes on to call the building a *bold architectural statement of genuine civic value*.

DW: Ok, sure.

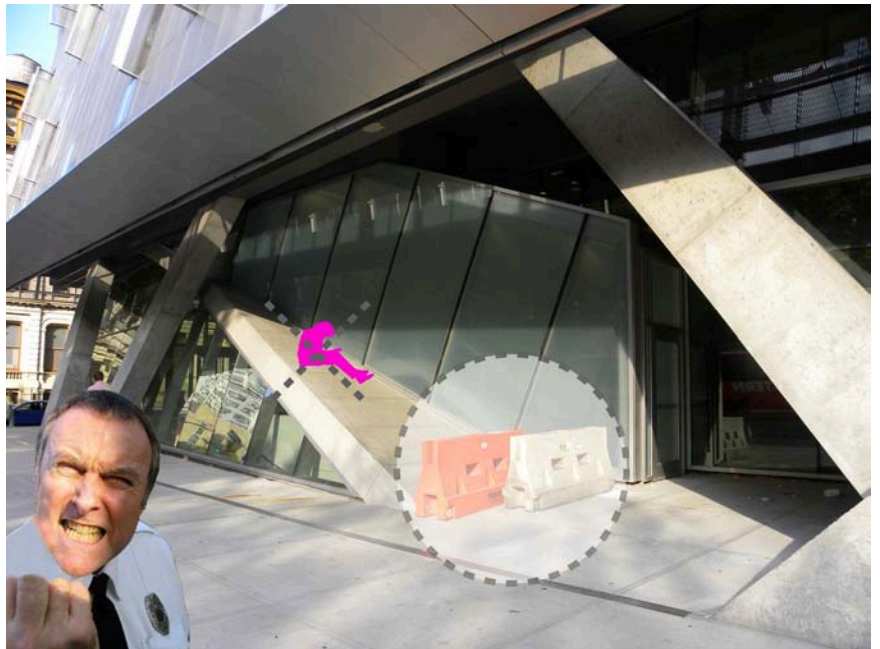
He then describes the strategy of the building to be social as well as aesthetic: "Here the big V-shaped columns that line the sidewalk not only support the building, but they also create small pockets of space where students can hang out along the street...the idea is to create a series of interlocking social spaces, many undefined, and to allow for the kind of casual encounter that is a central part of urban life."

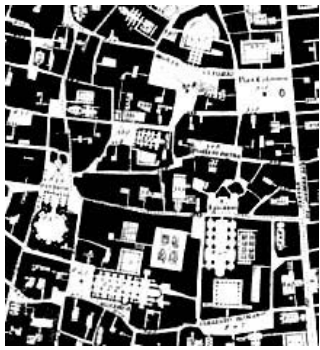
DW: That might have been the initial intention.

However, you are more likely to be reprimanded for physically interacting with the building: "Like other radical architects of his age, he is more interested in the dark, hidden corners where people can loiter, get into mischief, escape from authority."

DW: It happened to me.

Building without public space
+ negative reinforcement



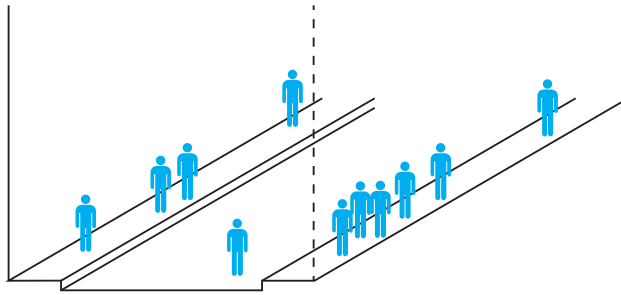


Square/Piazza

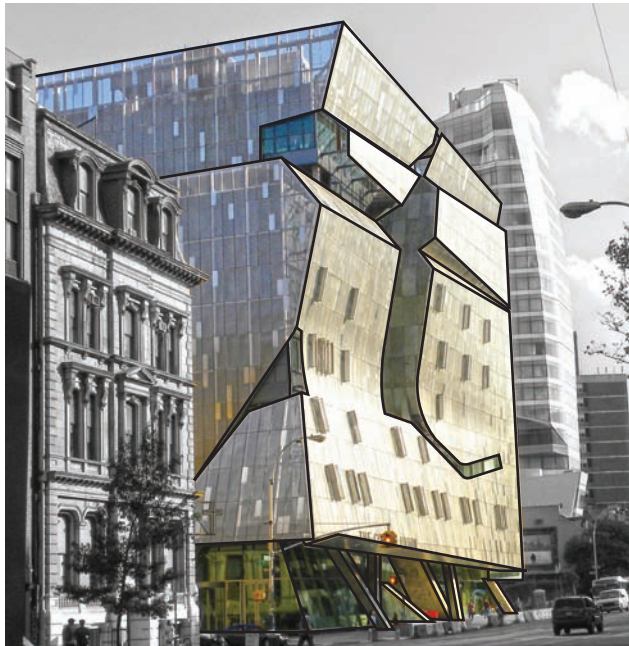


Park

Public



Street + Sidewalk



Private

Architecture

“Mr. Mayne’s stairs are a standard 11 inches, like a conventional fire stairwell. They are hard to sit on, and they gave me vertigo when I began my descent from the third floor. Does this sound picky? Not in a design that is all about the informal use of public space.”

DW: It sounds like Mr. Ouroussoff started the review with one idea only to realize that, maybe, this building is just another excessive “starchitecture” blob.

Perhaps, the design was initially presented as a building that would encourage informal use of public space. In reality, security guards scold people for sitting on the sloped walls and columns. If one cannot get into the hermetically sealed building, can he or she at least play on the exterior? Not at 41 Cooper Square. This is proof that architects and planners cannot always leave things to chance; they must deliberately design. I therefore find myself asking what use this building is to 99.9% of the city? Even if one could argue that the spectacle of this building is of great civic value to the city, it is not enough. What happened to functionality, moral responsibility, and social conscious?

Existing public space is constrained to infrastructure (squares, parks, bridges, sidewalks, streets, Internet, etc.), while other somewhat public spaces typically come with a price (monetary or socially hierarchical).

[Urban] Theatre

-A lens or sphere of enactment, a metaphor for [inter]actions in the city. The city as theatre implies social interaction and various user relationships. Dramatist, Bertolt Brecht's "Epic Theatre" has overlapping meaning between theatre and urban situations.

Epic Theater

The Relaxed Audience

"...this audience, being a collective, will usually feel impelled to take a stand promptly."

The Plot

"The epic theater has a relation to the passage of time which is entirely different from that of the tragic theater. Because its suspense is a function less of the denouement than of particular scenes, the epic theater can cover enormous spans of time."

The Untragic Hero

"One might go so far as to see the 'wise man,' in the Brechtian sense, as the perfect bodying forth of its dialectics."

The Interruption

"The art of the epic theater consists in producing not empathy but astonishment...the task of the epic theater, according to Brecht, is less the development of the action than the representation of situations..."

Architectural Implications

-The audience forms an opinion on what is presented to them, similar to urban infrastructure providing a framework for individual actions to be played out.

-The plot, or event, brings up issues of temporality. Montage of situations which sustain over time, not fleeting climactic moments.

-Spatial Diplomacy- there is some neutral diplomatic point of view in the theatre or city, this allows for multiple views to be considered.

-Nodes: this goes back to the infrastructure for inhabiting the city. One should not force an action, rather than plan for various situations to play out.

Brecht, along with his close friend Walter Benjamin, were considered Cultural Marxists: “Marx, who was the first to try to bring back the relations between people from their debasement and obfuscation in capitalist economics into the light of criticism, became, in doing so, a teacher – almost a master – of satire.” (Eiland 9, v.3)

The Quotable Gesture (Gestus)

“A device that is extremely subtle in the epic theater becomes a forthright aim in the specific case of the didactic play... For the more frequently we interrupt someone engaged in acting, the more gestures result.”

-Programmatic/constituent dialectic. Lewis Mumford relates the social drama of the city to the Gestus: “The city is a theater of social action...a stage-set, well-designed, *intensifies and underlines the gestures of the actors and the action of play*” (LeGates 183).

The Didactic Play

“The didactic play is a special case largely because it facilitates and suggests the interchange between audience and actors, and vice versa, through an extreme economy of theatrical devices. Every spectator can become a participant.”

-Audience and actor relationships play out in Brechtian theatre and the city. This creates overlapping constituencies.

The Actor

“Like the images in a film, the epic theater moves in spurts. Its basic form is that of the shock with which the individual, well-defined situations of a play collide. The songs, the captions, the gestic conventions set off one situation from another.”

-Collision of program and actions; architectural objects become thresholds/transitions into new actions.

Bertolt Brecht vs. Aristotle

EPIC THEATRE



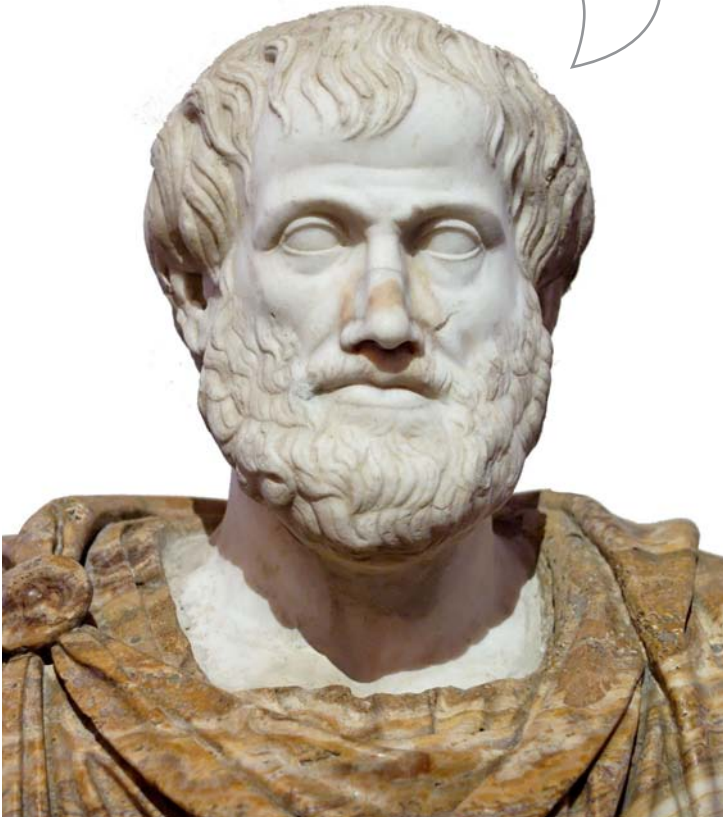
Bertolt Brecht's Epic Theatre allows the audience to step back and assess social situations in order to form an opinion. This dialectic approach reveals social injustices through satire without explicitly stating an attitude. An architecture or infrastructure could take the same approach.

*“The epic theatre’s spectator says:
I’d never have thought it – That’s
not the way – That’s extraordinary,
hardly believable – It’s got to stop
– The sufferings of this man appall
me, because they are unnecessary
– That’s great art: nothing obvious
in it – I laugh when they weep, I
weep when they laugh.”*



“The dramatic theatre’s spectator says: Yes, I have felt like that too – Just like me – It’s only natural – It’ll never change – The sufferings of this man appall me, because they are inescapable – That’s great art; it all seems the most obvious thing in the world – I weep when they weep, I laugh when they laugh.”

DRAMATIC THEATRE



Bernard Tschumi vs. Rem Koolhaas

EVENT *

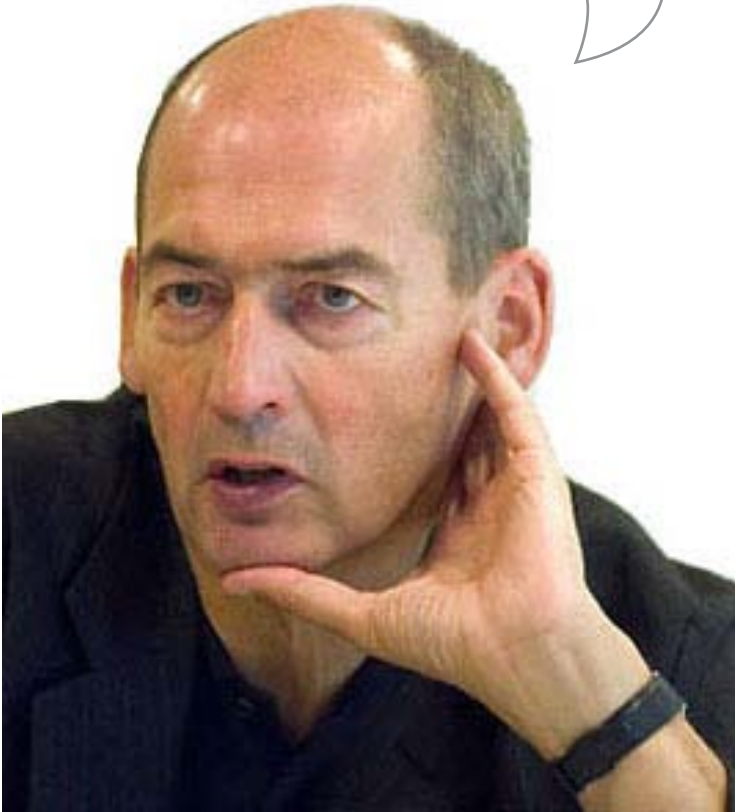
While, Koolhaas probably agrees that there is no architecture without event, he disagrees with Tschumi on the architectural methods. Tschumi draws from cinematic montage and superpositioning of program in order to create event-space. The Koolhaas critique that de-contextualized “wildness” is actually very planned in Tschumi’s work, is correct. However, this thesis realizes that planned wildness might be a valid approach, and can be further advanced. Carefully planned relationships and overlaps will help to produce a social and spatial dialectic.

“...there is no architecture without action or without program, and that architecture’s importance resides in its ability to accelerate society’s transformation through a careful agencing of spaces and events.”



“The programmatic hybridizations/ proximities/frictions/overlaps/ superpositions that are possible in Bigness – in fact, the entire apparatus of montage invented at the beginning of the century to organize relationships between independent parts – are being undone by one section of the present avant-garde in compositions of almost laughable pedantry and rigidity, behind apparent wildness”

PROGRAM

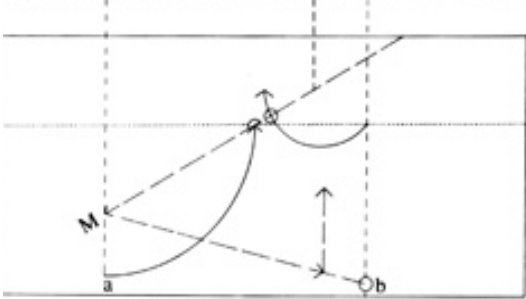


*Event-Cities: Praxis, 11
S,M,L,XL, Bigness, 507*

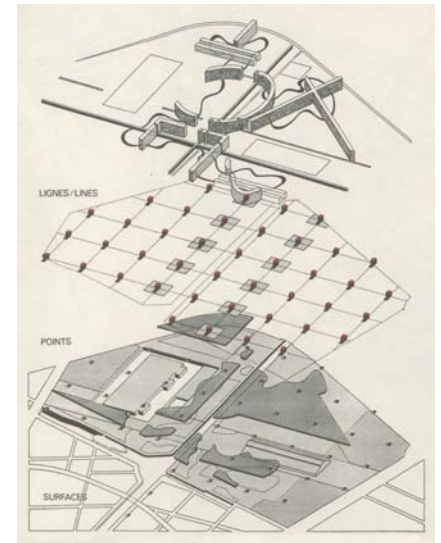
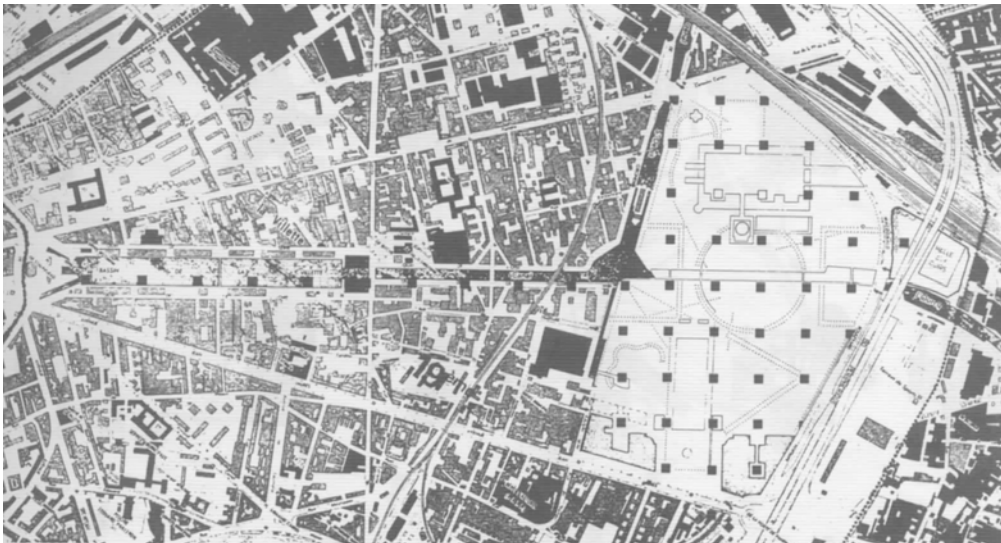
Bernard Tschumi

Tschumi's use of certain programmatic and representational techniques such as superimposition, collage, transprogramming, and spatial storyboarding is a crucial starting point for methods used in this thesis.

Screenplays



Parc de la Villette



Julia Mandle

Urban interventionist, Julia Mandle, is similar to that of a comedian, à la Jon Stewart. Both draw attention in an absurd manner to the obvious. Similar to Brecht, her work creates a type of epic theatre of satire. Events for Julia Mandle create awareness of one's surroundings and a sense of belonging in a space due to its interactive nature.



The absurd reveals obvious & overlooked truths



Chalking the city becomes a diagram for understanding urban flows and circulation while simultaneously acting as an event with an absurd tone. It produces an urban dialectic between actor and audience.

Gentrification

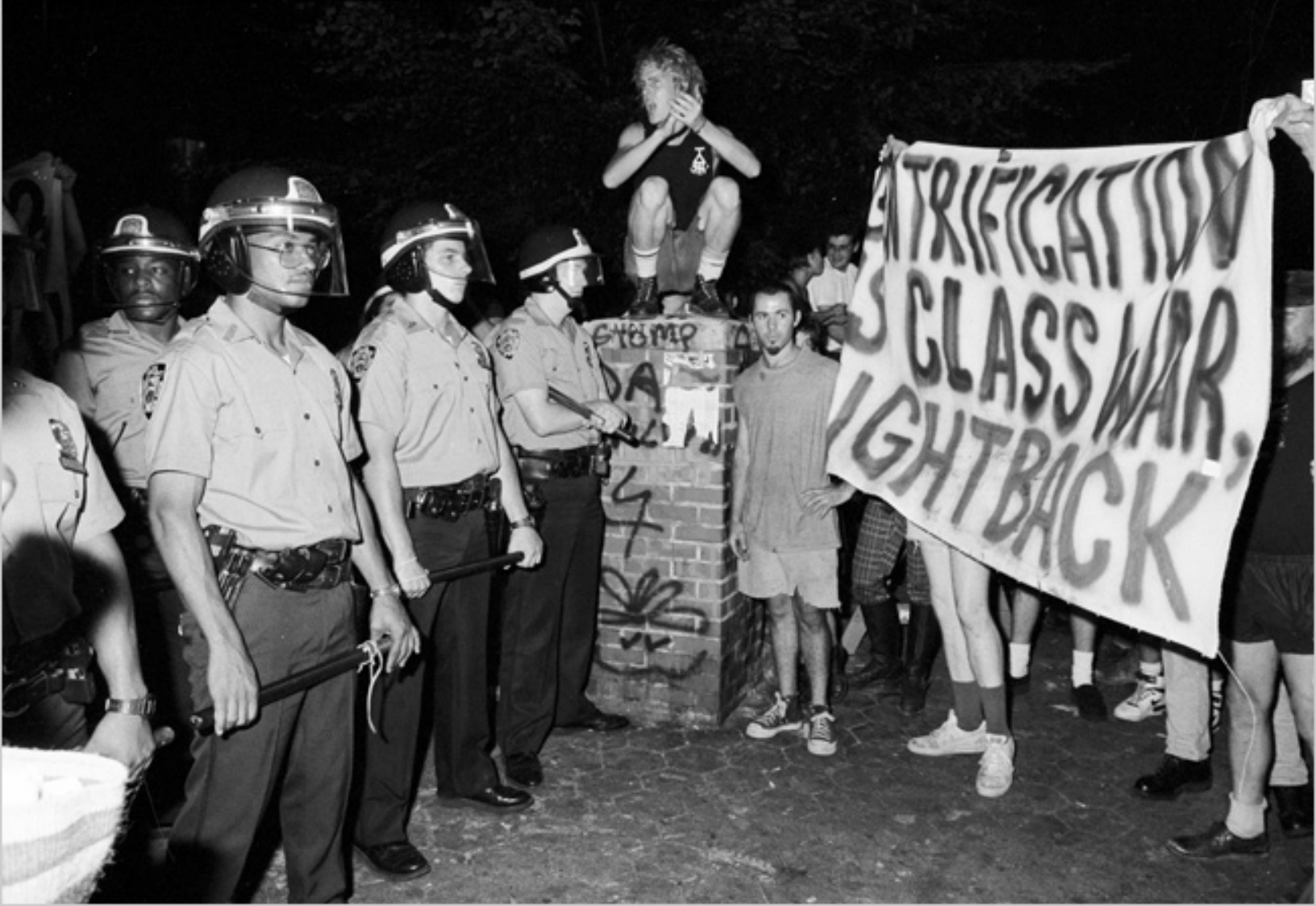
There is not a clear solution to the predicament of gentrification. However, there may be ways to spatialize an existing behavior with a certain set of constituents while allowing for the unstoppable force of commercialization and subsequent privatization to take its course. This can be termed as spatial diplomacy. There are various dialectical trajectories for this negotiation. One could approach the site through discourse (heterogeneity), singularity (homogeneity), or debate (hypergeneity).

This thesis chooses a spatial diplomacy of hypergeneity and confrontation. Deliberate tension between various users and programs promotes a subversive negotiation. In this case, the artist squatters at Tacheles exist with the commercial users to illustrate that they are needed for commercial gentrification. Without them, the Mitte area of Berlin would not be nearly as desirable a destination. This type of situation is common in urban environments around the world. In Neil Smith's "New City, New Frontier" (in Michael Sorkin's "Variations On A Theme Park" compilation about the proliferation of privatized and commodified urban spaces), he discusses the Manifest Destiny phenomenon of the Americanized commercial obliteration effect:

"...the processes and forces reshaping the new city are global as much as local. Gentrification and homelessness in the new city are a microcosm of a new global order etched by the rapacity of capital. Not only are broadly similar processes remaking cities around the world, but the world itself impinges dramatically on these localities. The gentrification frontier is also an 'imperial frontier'" (Sorkin 91-92).

Theories developed saying that the Lower East Side landlords lowered the rent in the early 1980s to attract artists to make the area vibrant, only to inflate the rent once the area was "gentrified" just enough for developers to make a profit.

The medieval economic theory of Gresham's Law -"Bad money drives out good"- sums up this process. Similar to New York City's Lower East Side, the squatter artists at Tacheles gentrified the Mitte area to the point where developers want to further "gentrify"



Tompkins Square Riot, New York City, 1988, Ángel Franco/The New York Times

or obliterate what exists. The Marxist dialectic of class struggle as central to social and economic life is clearly at play in this particular process. In Walter Benjamin's *Arcade Project*, the flâneur, prostitute, and sandwichman's existence is threatened when their physical space is threatened (Hanssen 35). In order to move forward in a non-utopian world and lessen the social divide, the two forces -being the status quo and commercialization- must coexist in order to challenge the momentum of the new urban Manifest Destiny.

SITE



Berlin World War II ruins, 1945, Associated Press/Der Spiegel



Berlin

Berlin is a palimpsest or layering of history. It is a collage of pre- and post- event chaotic schizophrenia. Significant political and social crises have plagued the city, particularly in the 20th century. Berlin never had a moment to exhale between the end of World War II and the start of the Cold War. The city was physically and politically divided from that point until 1989. With reunification, Berlin confronted a city in ruins, which led to uncertainty when it came time for reconstruction.

Many Germans took one of two sides: preserve as much as possible or start a fresh slate and build new. Fifty percent of buildings before 1940 were destroyed by the war and twenty-three percent were destroyed by planning decisions after 1940. There was not much discussion of hybridization or compromise. Many political battles were fought over preservation versus new construction. New construction tended to pit left-wing squatters and politicians against Germany's new capitalism. Ironically, post-war German reconstruction looked a lot like the modernist monumental vision of Hitler. The major commercial center, Potsdamer Platz, was planned by Renzo Piano and built immediately after the wall fell. This signaled the post-wall emergence of gentrification. Homogeneous commercialization took over empty or destroyed buildings in an attempt to improve the economy.

Despite early unsuccessful attempts to turn Berlin into a “Metropolis”, like Potsdamer Platz, the city has cultivated an avant-garde arts scene, reminiscent of 1980s New York. This illustrates that the city does not need to be -and never has been- a dense Manhattanized city. The city has continued into post-reunification as a bohemian enclave. A struggling economy, high unemployment, and post-industrial shrinkage have forced city officials to transition Berlin's industrial economy to a knowledge-based economy.





Buildings destroyed by WWII or planning since 1940

New sectors for employment have emerged, including; media, IT, advertising, art, music, fashion, and design (Burdett 234). Forward-thinking art and design has a home in Berlin. This anxious and rough persona has become Berlin's, historically appropriate, post-wall identity. The fate of 1980s New York is mostly caused by the "Disneyfication" of the city by the Giuliani administration. Berlin is in a similar predicament as New York was in the early 90's.





New construction since 1940

Maps, Burdett 230-231



3,400,000 population

21.6% employed in financial + business services

73% of land occupied by buildings destroyed by WWII or planning

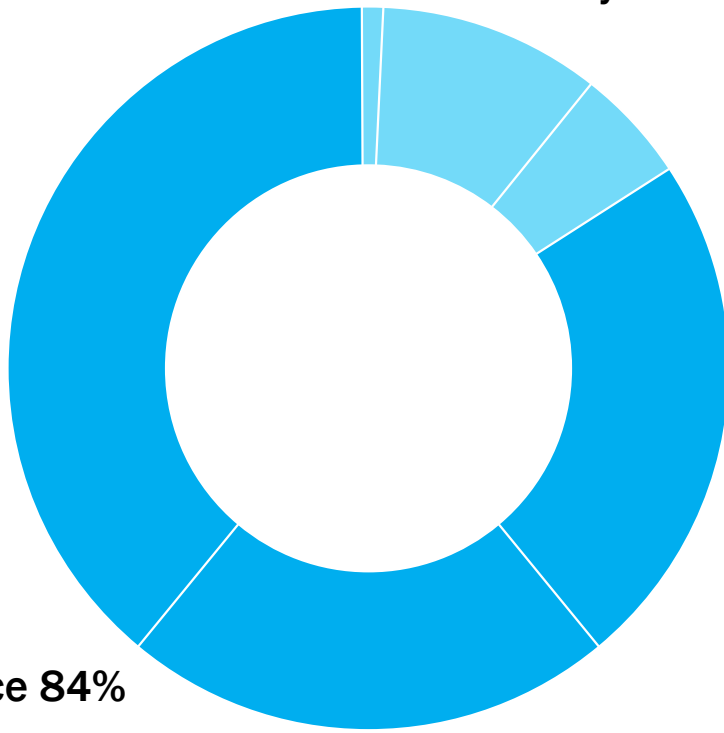
100,000+ buildings remain empty

18,830,000 ft² empty office space = $\frac{2}{3}$ of Tiergarten



Industry 16%

Berlin is shifting from an industrial to a knowledge-based economy.



Service 84%

Data, Burdett 224, 249



Tacheles



1907 Department Store





1980 Demolition



instandsetzen

(renovating)

+

besetzen

(occupying)

Counterculture vs. Capitalism

Squatters are the anarchist urban interventionists, because top-down agencies fail.

HSH Nordbank is threatening to auction off the vibrant site

A significant example of Berlin's tension between culture and commercial is Kunsthaus Tacheles. Tacheles, once a department store in Berlin's largely Jewish Mitte district, is just one of over 100,000 buildings that were left empty or in disrepair after World War II and the Cold War (Burdett 229). It was later appropriated as a street art gallery. Squatter-artists at the abandoned Tacheles building have become synonymous with the active Berlin art scene. Cheap housing and low cost-of-living, due to Berlin's stagnant economy, has attracted a large amount of artists to the city. The artists give new life to the empty buildings.

Currently, developers are hoping to turn this sacrosanct site into a major commercial real estate property. The "I Support Tacheles" website claims that the building attracts a "high number of visitors [and is] an economic cornerstone of the district". They are demanding "the small plot of the Kunsthaus transfer by lease to a public foundation – Tacheles secure". Tearing down Tacheles, a cultural and even tourist destination, and shifting it to a commercial development further promotes the generic city.



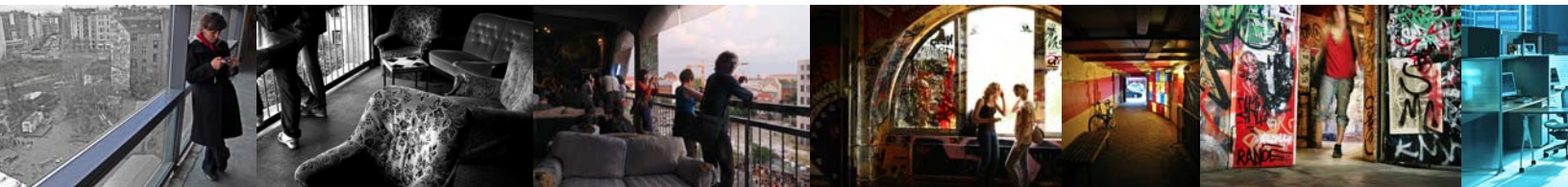
= INSTANDBESETZEN (German definition of Squatting)

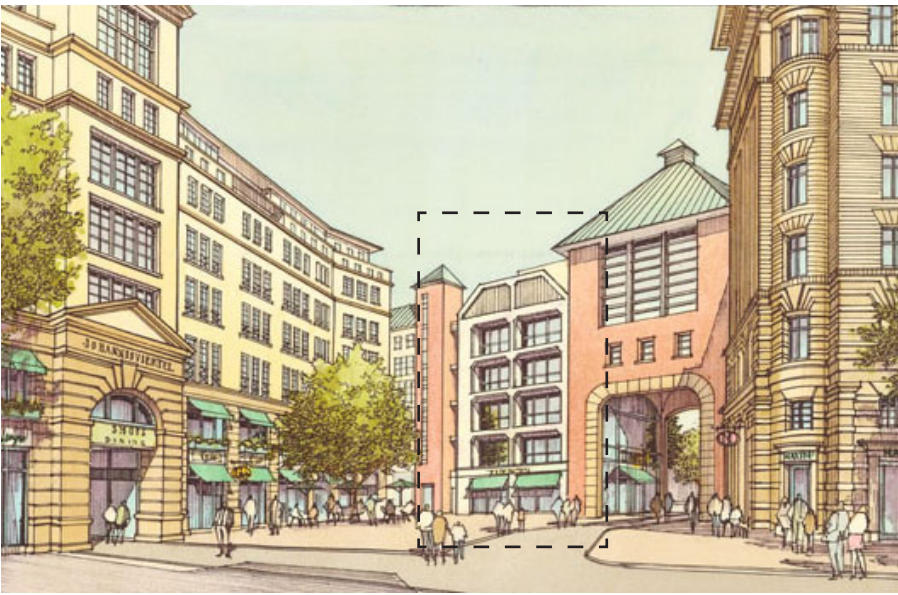


Why Intervene?

The Hamburg-based bank, HSH Nordbank, plans to auction off the building, thus forcing the artists to leave. The site is considered prime real estate, largely due to the portion of undeveloped land on the lot and its location in the popular Mitte district. The developer is proposing retail, offices, housing, and a hotel be added to the site. The Tacheles upheaval has stirred much media attention and debate regarding control of the large number of empty properties in the post-war Berlin landscape. No one is certain how to proceed in shaping the city: “It’s a conflict which pits the city’s vibrant cultural scene against the interests of capital and which influences the public debate in Berlin”. There are many political allies, such as the center-left Social Democrats. Tacheles is valued as “a symbol of the developments of the last 20 years,” says André Schmitz, the city-state’s culture secretary (der Spiegel).

A proposed architectural intervention which accommodates some of the developer’s desires, promotes the savior of the site; it is a political act. The status quo is not enough to sustain the site anymore. The projection of a possible future demonstrates an alternative to demolition. While the project may not be built, it may preserve Tacheles and its site. A similar condition presented itself at Factory 798 by Bernard Tschumi, where an artist community was threatened by demolition in Beijing. Tschumi said “The project generated an enormous amount of media coverage since people saw it as a way to keep the old while moving forward with the new. Maybe in part due to the response to our project, the government decided not to go ahead with the demolition. So maybe we saved the neighborhood but ultimately lost a project” (Miljacki 13). Through programming strategies and spatial configurations, preservation of existing and addition of new constituents can coexist.

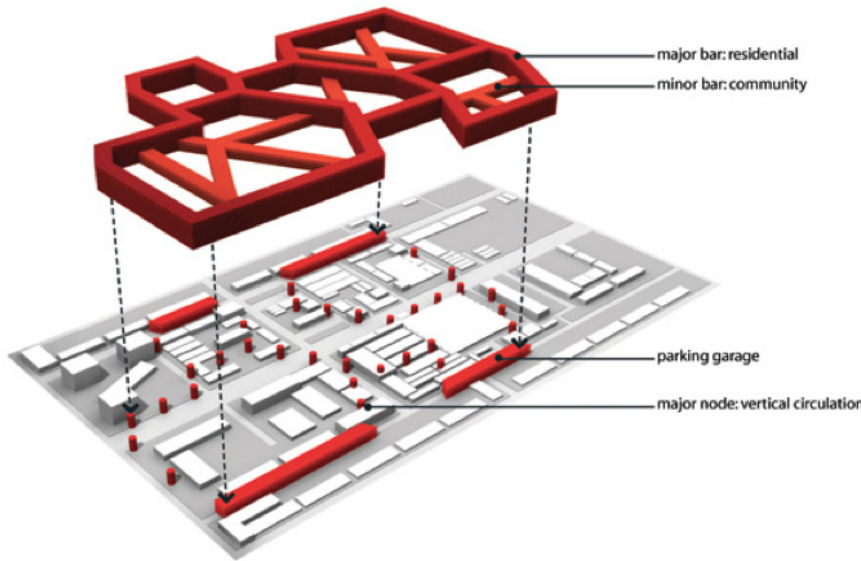




**Johannisviertel Masterplan,
Duany Plater-Zyberk & Company,
2000**

One of several proposals for the area. While it does not demolish the building physically, it destroys it as a functioning kunsthau through the design and programming. The artists would no longer reside in Tacheles if this were built. This is a superficial plan.

<http://www.dpz.com/projects.aspx>



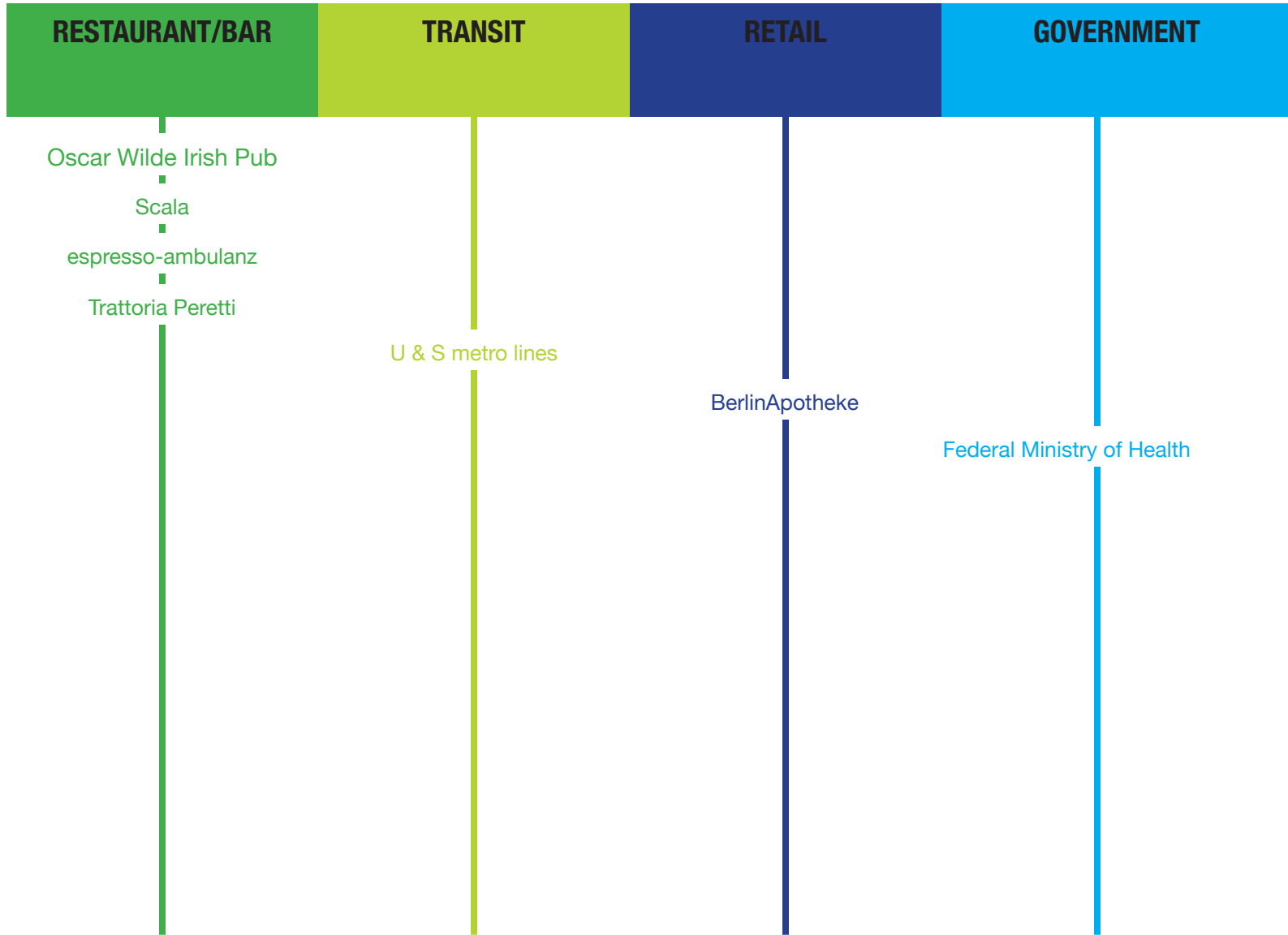
Factory 798, Bernard Tschumi

“Acknowledging the inevitable confrontation of old and new, the proposal is intended as an alternative to the wholesale demolition of the existing urban fabric. Instead, the existing buildings are allowed to remain at ground level. Over these is superimposed a new high-density residential quarter... the project is therefore about a strategy of in-betweens: spaces between the old and the new, below and above, east and west.”

<http://www.tschumi.com/projects/20/>



Existing Program on Tacheles Lot



PARKING

HOTEL/HOSTEL

OFFICES

UNIVERSITY

surface lot

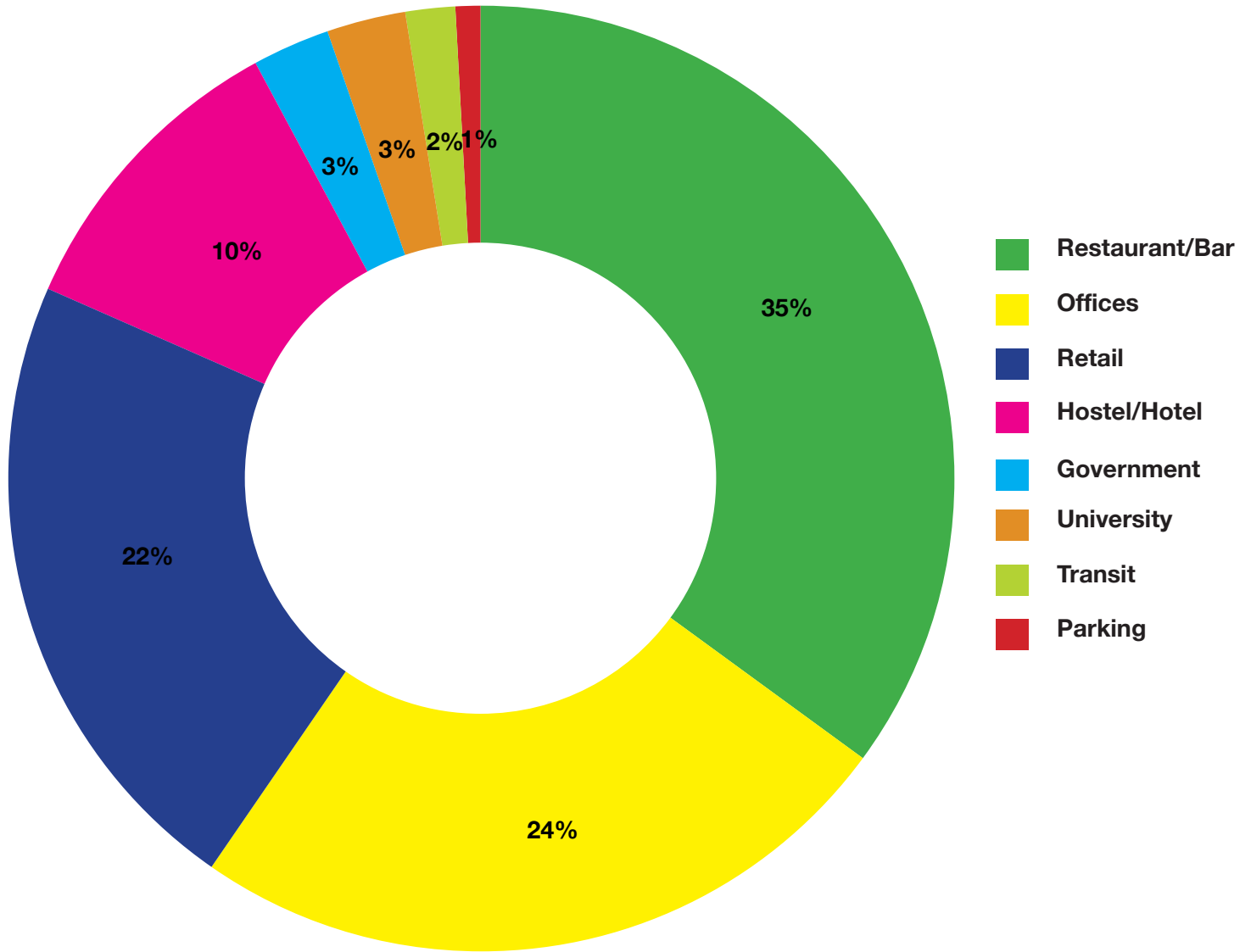
ARCOTEL Velvet Berlin
Heart of Gold Hostel Berlin

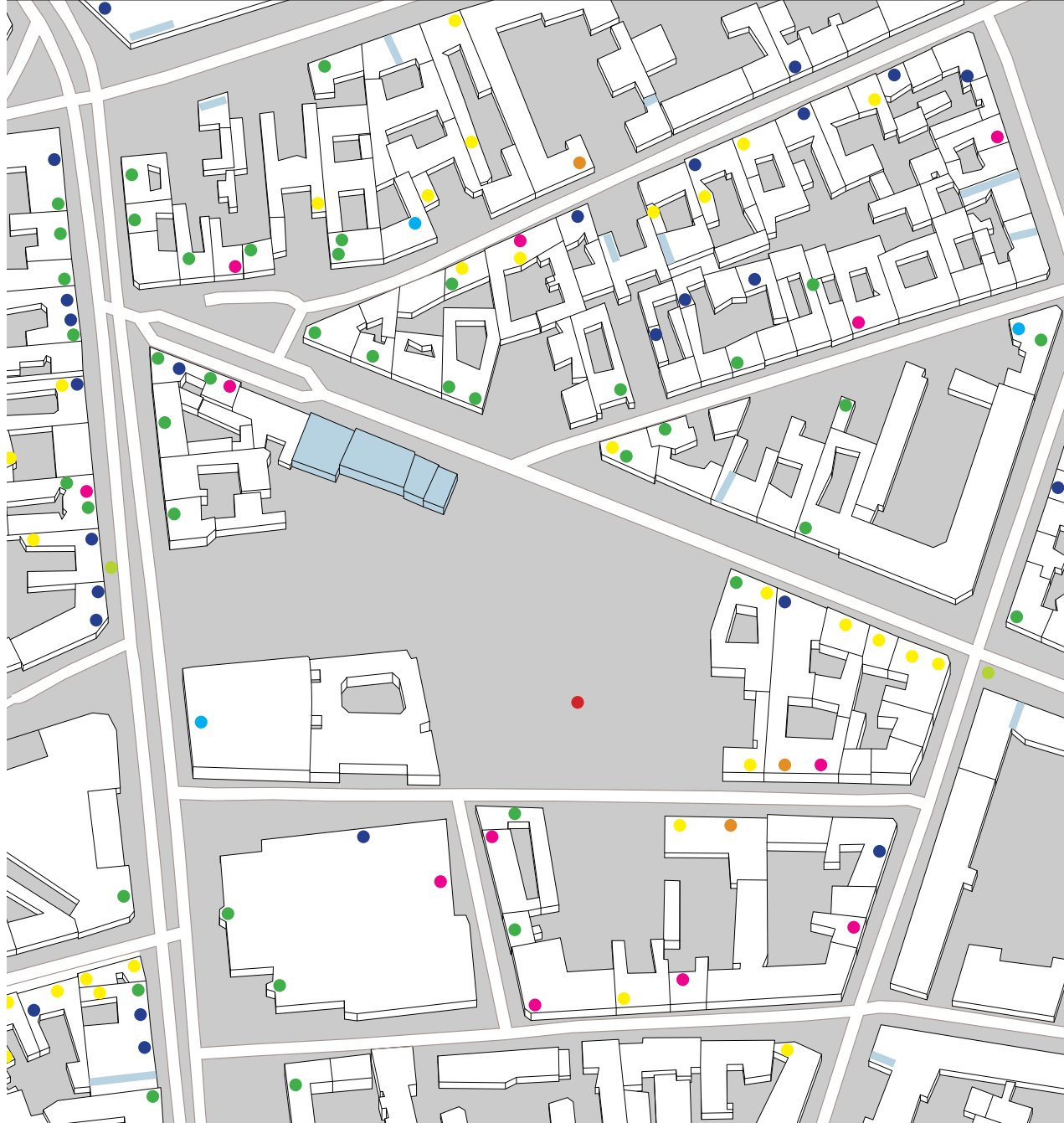
Andersen Christian (Doctor)
Handwerkervermittlung
(Craftsmen Agencies)
Haupt Rechtsanwälte (Lawyers)
Manshardt (Lawyers)

Humboldt-Universität
zu Berlin Asien- und
Afrikawissenschaften

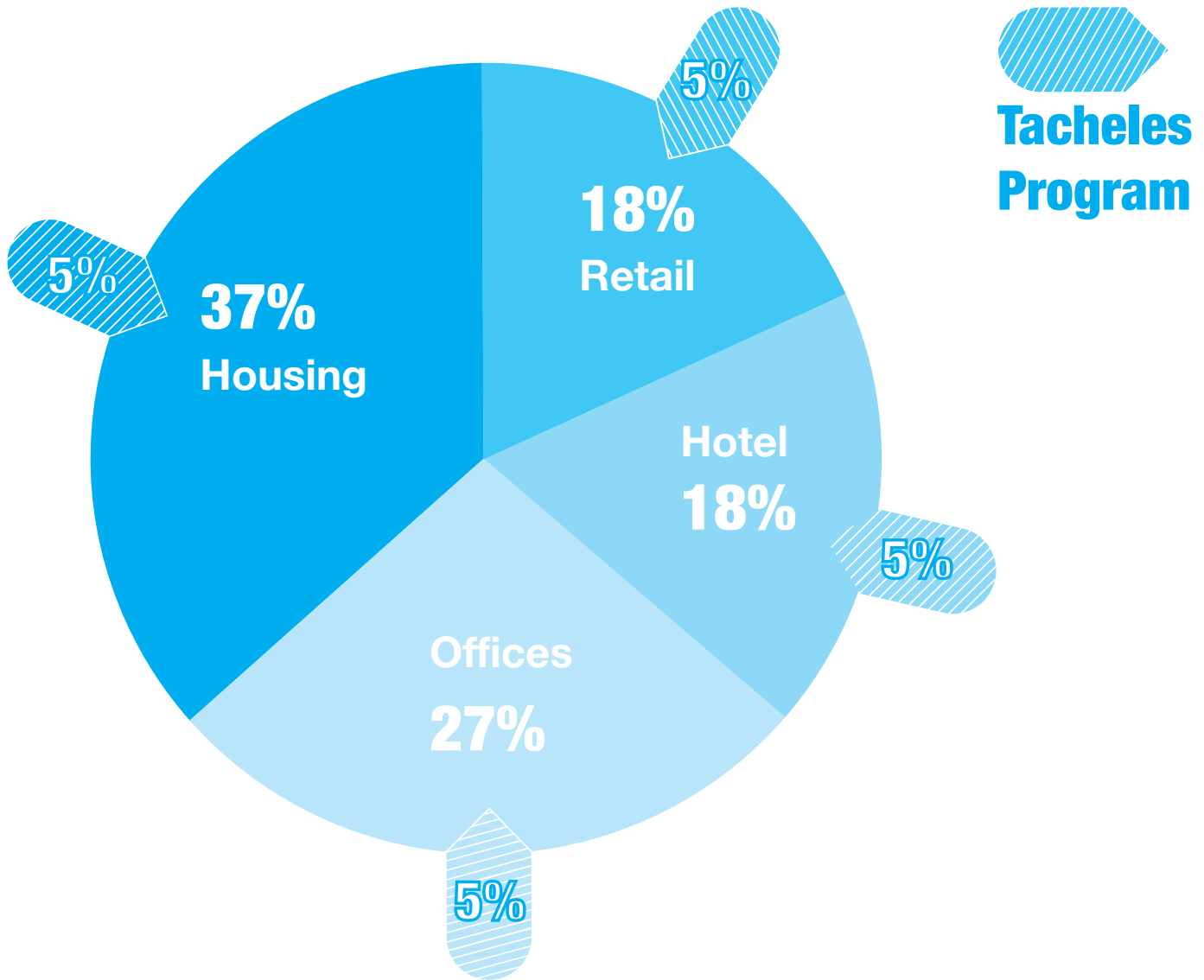


Existing Program in the Area





Developers' Desired Program + 5% Existing



Existing

Program	Total Square Feet
Tacheles	45,000 ft ²
Empty Lot	250,000 ft ²

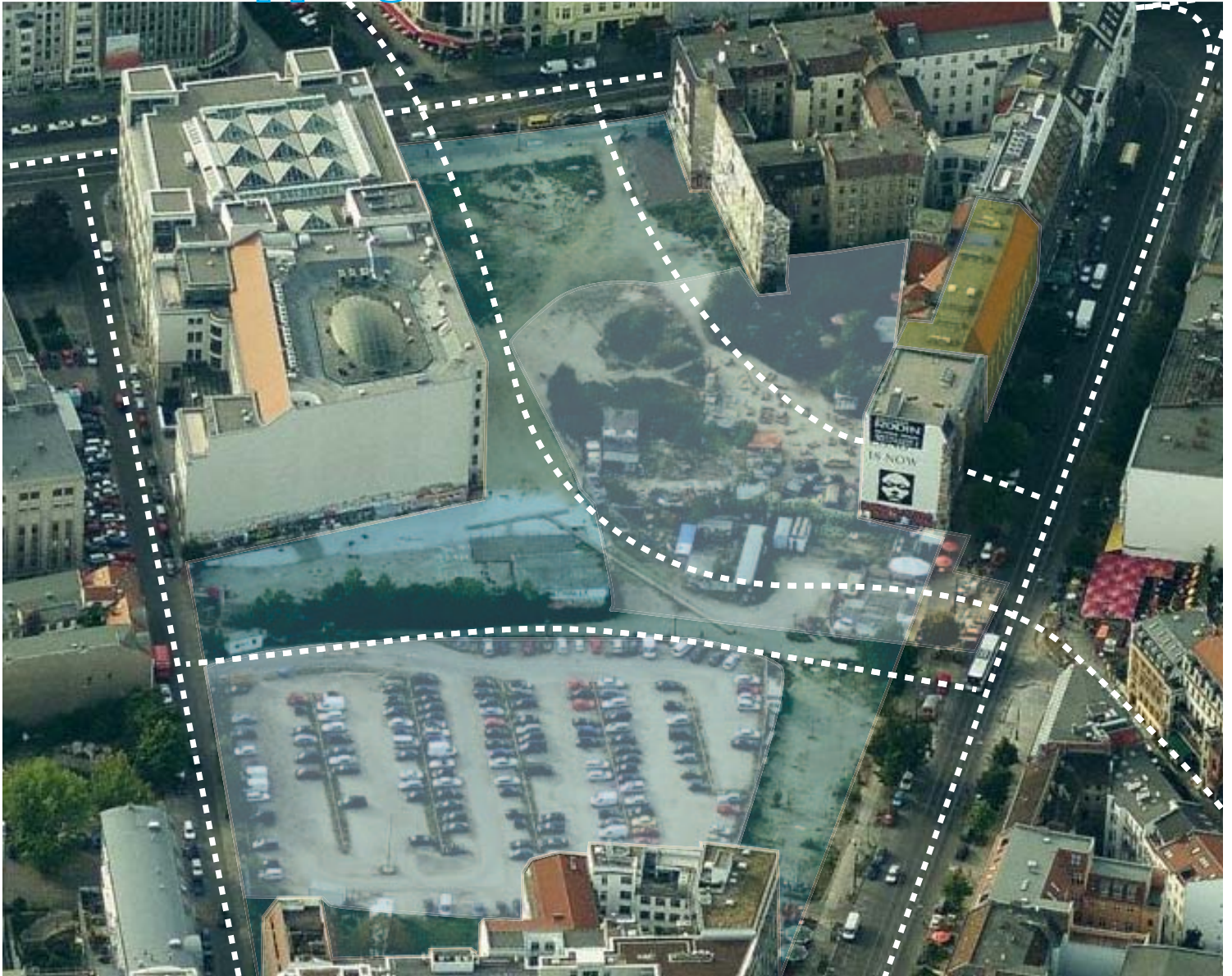
The empty lot at Tacheles will be the primary site for new interventions. The existing Tacheles building will only be slightly altered.

New

Program	Total Square Feet	95% New	5% Existing
Housing	410,000 ft ²	389,500 ft ²	20,500 ft ²
Offices	300,000 ft ²	285,000 ft ²	15,000 ft ²
Hotel	205,000 ft ²	194,750 ft ²	10,250 ft ²
Retail	205,000 ft ²	194,750 ft ²	10,250 ft ²



Flickr Mapping



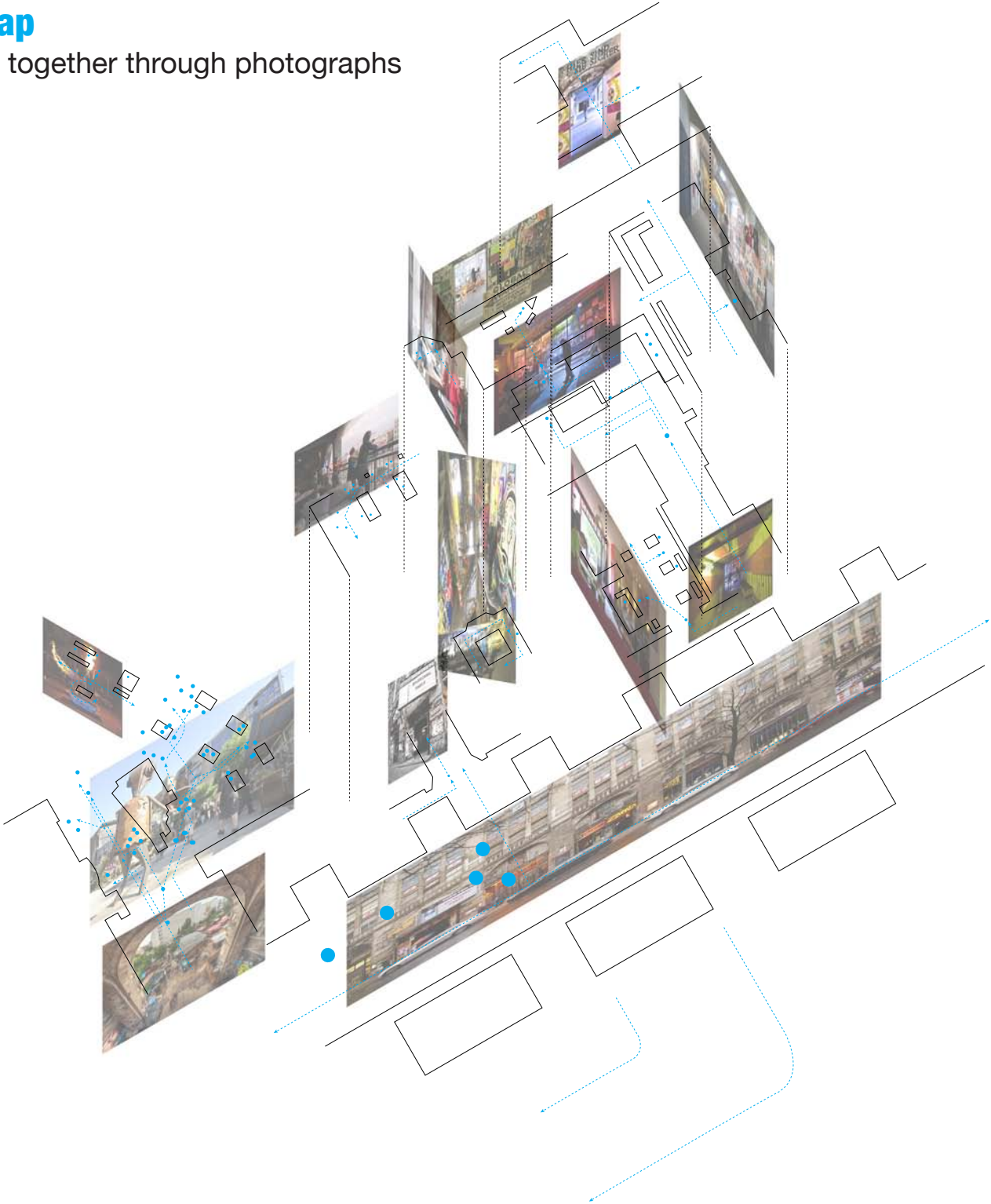
Due to the nature of the project, the site is not necessarily understood through traditional representational methods. Plans, sections, and elevations are not as effective in describing the site. Rather, it can be documented and analyzed through a series of photographs –or moments in time, similar to Brecht’s “Interruption”, which is a representation of situations. Photographs are the site. The invention of Flickr has allowed people to post their experiences online for the public. This system allows one to understand the events and practices at Tacheles. Photos joined with techniques such as collage, montage, and cinematic diagramming describes the site and future architectural interventions. This is an enhanced medium for mapping out actions, behaviors, patterns, overlaps, and circulations.

Flickr Mapping draws from Walter Benjamin’s writings on montage and phantasmagoria in describing the urban flâneur. It is a physiognomy of the urban landscape representing the urban tableaux. Tacheles is best understood through situations which are played out over time due to its constant programming of events. Flickr allows different perspectives (from various social classes) to be captured, therefore, a collection of these photos describe the site better than traditional architectural standards.



Tacheles Map

Site is pieced together through photographs



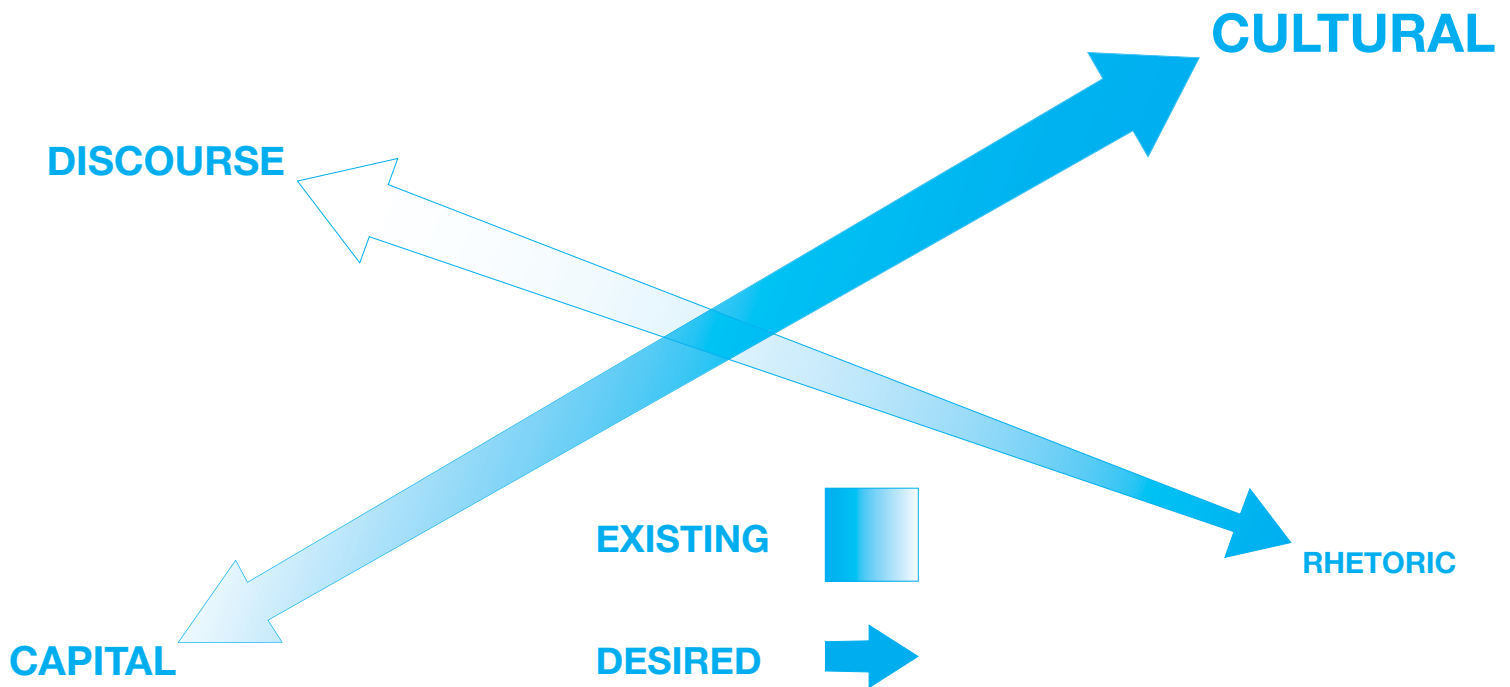
PROGRAMMATIC STRATEGIES

A utopian vision, which ignores the economic state of Berlin, is not a valid intervention strategy. Ideally, a comfortable approach would be to disregard the actual situation and imagine that the artists can live untouched. Conversely, this thesis finds opportunities in the difficult situation at Tacheles. The study of programming options is critical for design solutions in order to sustain the existing spatial and social aspects of the site.

Spatial/Programmatic Collage

New program must be introduced and various programmatic pairings support the existence of entities in tension. This system can be modified depending on the specific temporal, monetary, and required conditions across the site.

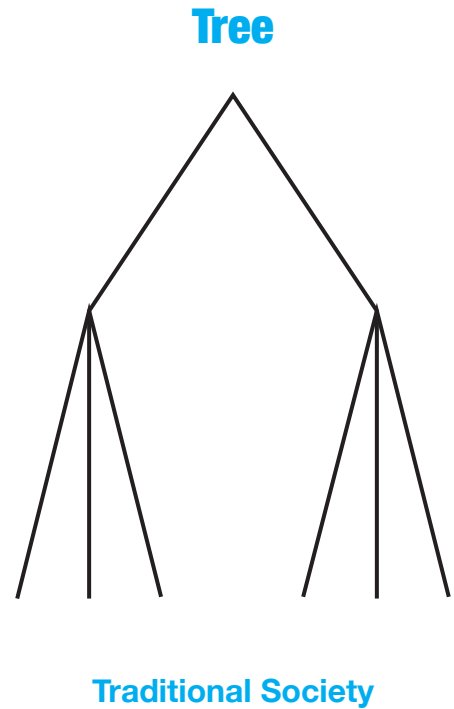
***These techniques produce potential for the coexistence of entities in tension**



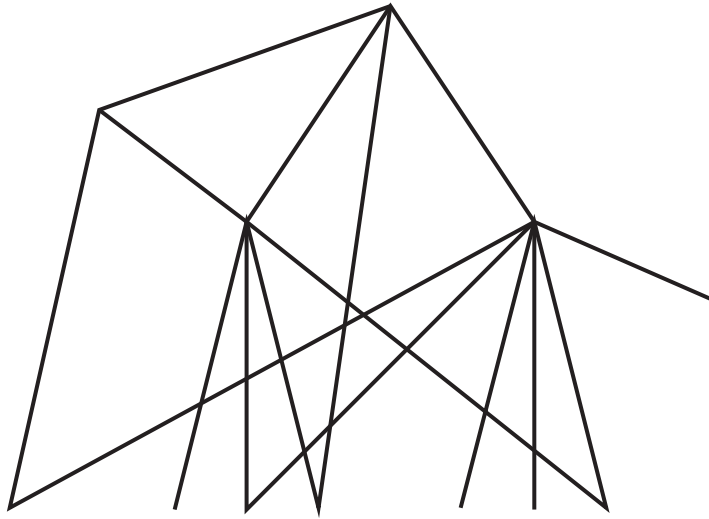
Organization

Christopher Alexander's "A City Is Not a Tree"

presented two types of urban organizational concepts. The first type is the **"tree"**, where the city spreads out in a linear or vertical form. Homogenous enclaves, such as Lincoln Center occur. The second concept, which Alexander urges architects and planners to work towards, is the **semi-lattice**. The semi-lattice is supposedly a plexus organization of overlaps and spontaneous occurrences. However, even Alexander's diagram suggests this manner of urban organizational system stems from the "tree". Thus, the **"rhizome"** of Deleuze and Guattari becomes a more viable heterogeneous solution. Multiplicity and mutualism (i.e. the orchid and the wasp) are characteristic of this organizational strategy. To some extent, the rhizomic cannot be planned due to social complexities which cannot be predicted (LeGates 118-131).



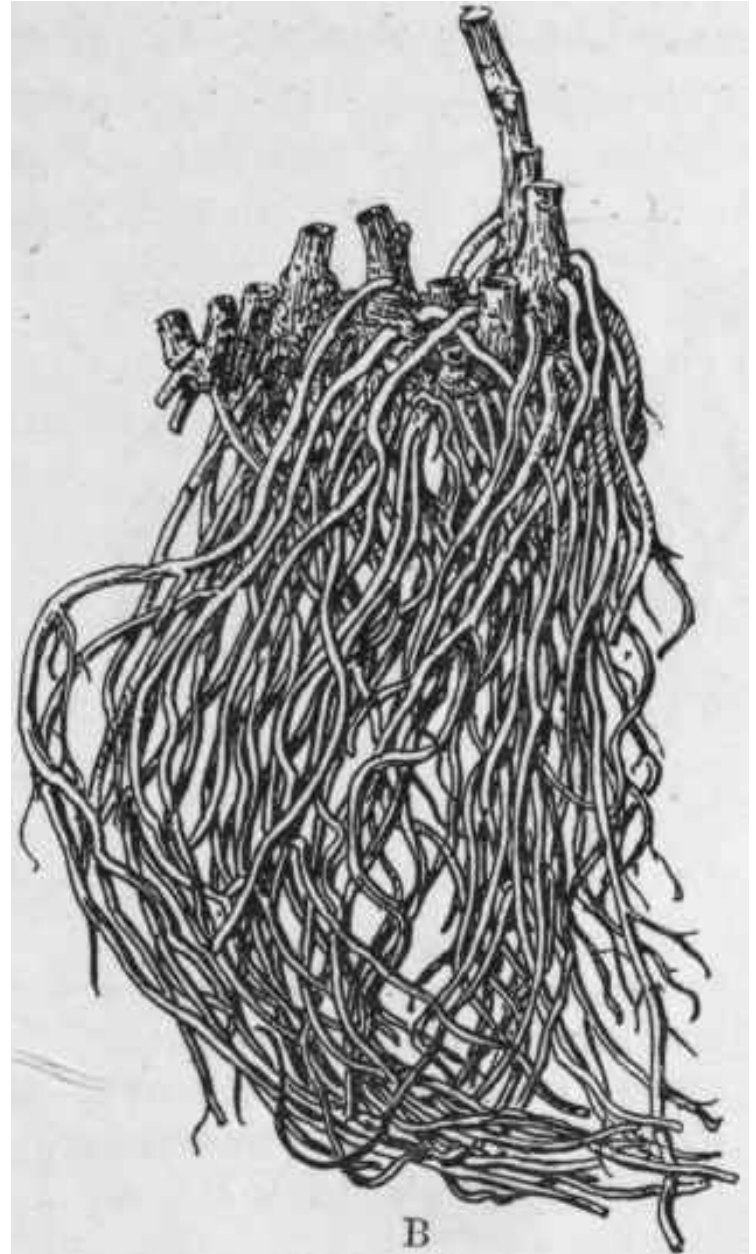
Semi-Lattice



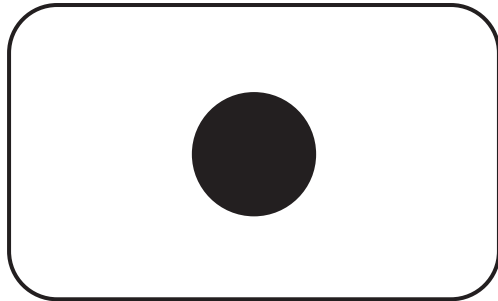
Open Society

While these organizational systems are intended for the larger scale of the city, this thesis proposes its applicability at the site and programmatic scale. Unlike, Delueze and Guattari, the intention in this thesis is not necessarily for unity between constituents, but for tension and confrontation - a new and acceptable dialectic.

Rhizome

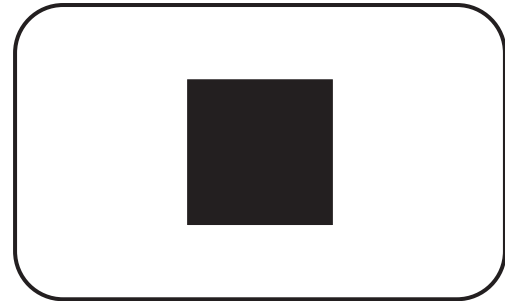


Status Quo



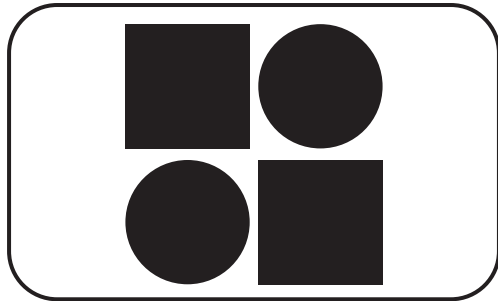
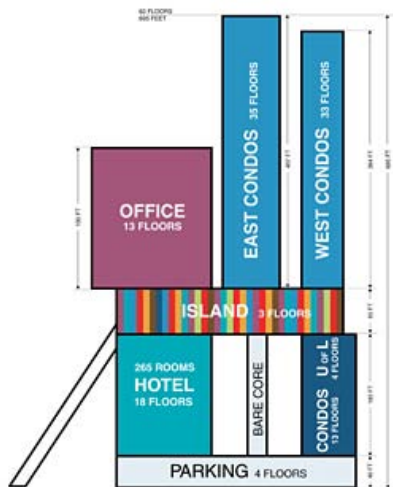
Either the government heroically swoops in to save the site or the bank sells it to a not-for-profit organization. This is a highly unlikely solution at the moment.

Homogeneity



The commercial master-plan takes over not only the site, but the surrounding area. Profit-making (with the veiled excuse of “beautifying”) is the sole objective for the area. Obliteration, gentrification, “city as theme park”, semiotic.

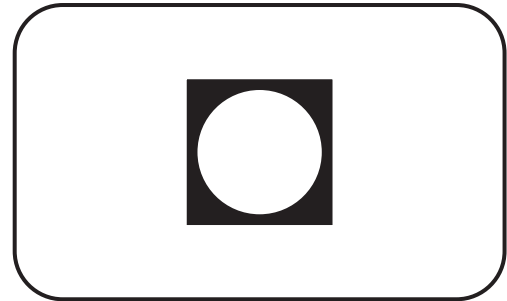
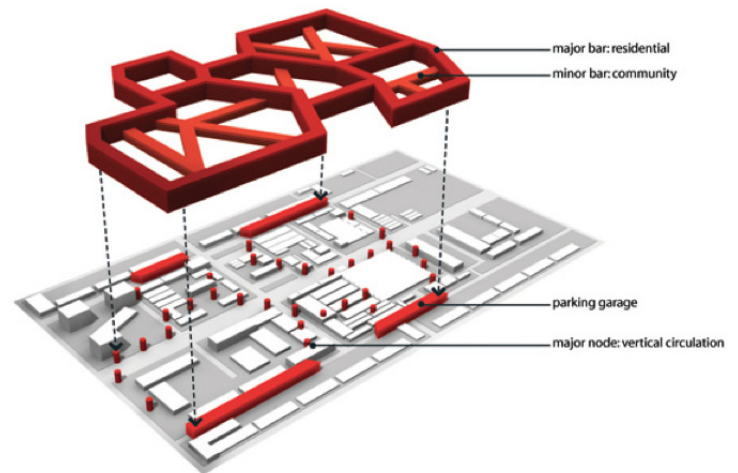
Heterogeneity



The typical mixed-use typology splits the different program in a very systematic and separate way. While it is heterogeneous in nature, due to the variety of program on its site, it does not create much overlap of usage.

Museum Plaza, REX

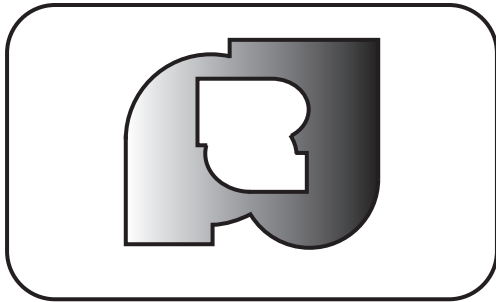
Heterogeneity II



This is a more integrated version of the typical mixed-use building. While program is still compartmentalized, there is an attempt to overlap users. Visual and circulation connections are made between programs

Factory 798, Bernard Tschumi

*Hypergeneity



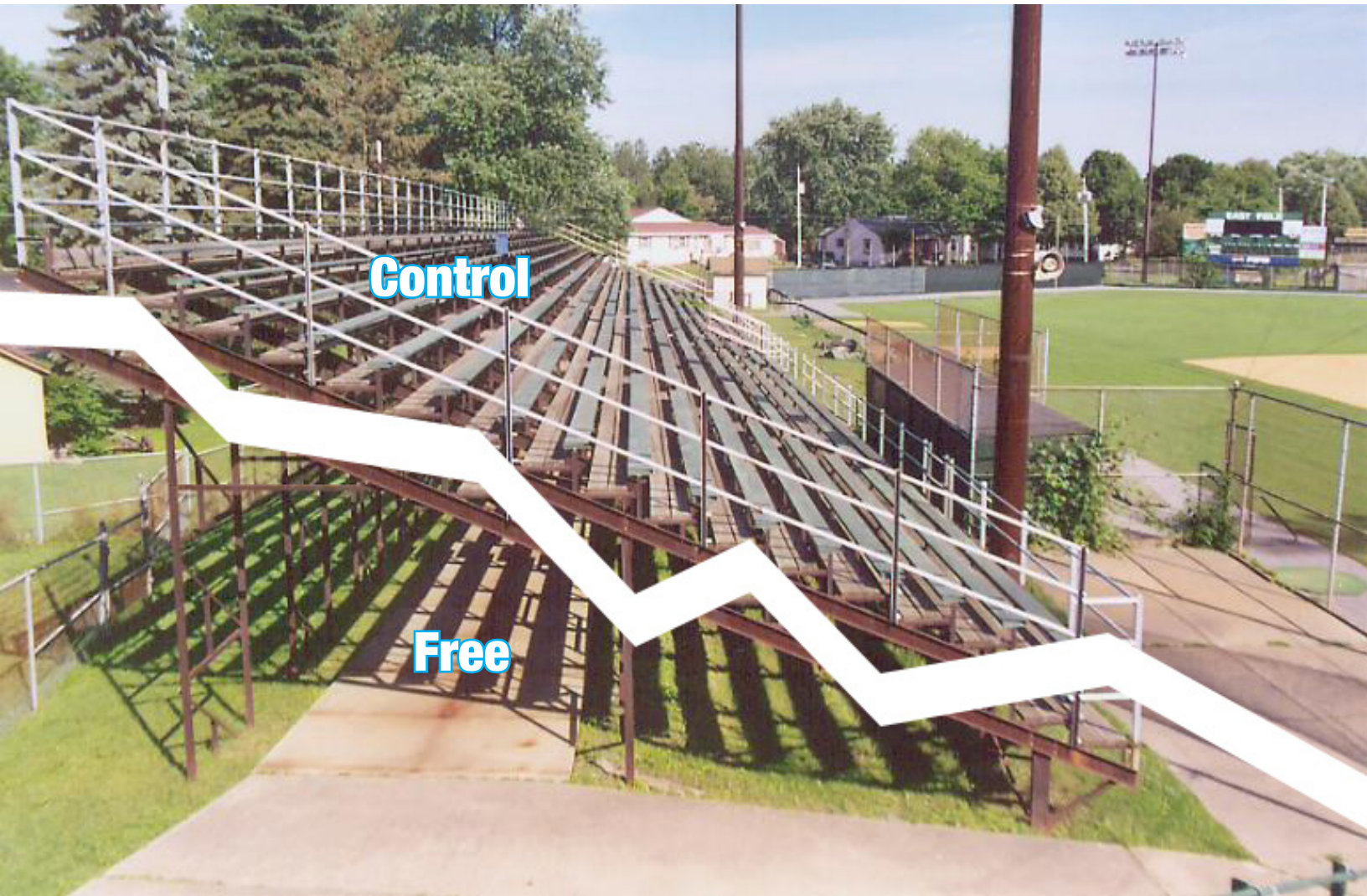
Hyper interchange, intentional, spontaneous, overlap, spatial negotiation / confrontation, assemblage, rhizomic relationships, multiplicity, “orchid and wasp”, The Grey Album, subversive, amenable, collage, montage.

Control

Free

Regulated	Unregulated
Obedient	Subversive
Predictable	Spontaneous
Static	Kinetic
Purity	Contamination

Spatial Negotiation



<http://www.frontiernet.net/~rochballparks3/glensfalls/glensfalls.htm>

***The “under-the-bleachers” strategy requires both control and freedom**

In the example of the bleacher, certain sets of users sit above and view an event while the set of users below participates in sometimes subversive behavior (erotic or drug related). Both spatial and programmatic concepts are at play. At Tacheles, this strategy allows the shopper or hotel guest to coexist with the squatter/artist. This strategy is not ambivalent to tension and confrontation, but coaxing a spatial dialectic.

Isolated Rhizome Examples

Under-the-Bleachers

Control: Seating portion above

Free: Kids playing, sexual acts, drug deals, etc.



<http://www.flickr.com/photos/trpsters>

Behind-the-Bikeshed

Control: Storage for bikes

Free: Kids smoking behind the shed



<http://blogs.mirror.co.uk/we-love-telly/2009/11/>

“Third Man”

Control: Street

Free: Sewer tunnels



nicksflickpicks.com

Locker Rooms

Control: Clothes changing, showers

Free: Sexual encounters



<http://ronoliversfabulouslife.blogspot.com/>

Department store clothing racks

Control: Structure for hanging clothes

Free: Playing inside the hanging clothes



<http://www.flickr.com/photos/infinitemworld>

One-Way Glass Bathrooms

Control: Using the bathroom

Free: Feeling like you are being watched while using the bathroom



<http://www.oddee.com/>

Boundary Wall/Fence

Control: Wall keeps things out/contains

Free: Control causes people to reject it and deface the wall



<http://showriprasad.info/tag/berlin-wall/>

Internet

Control: Tool for finding information and synthesizing it

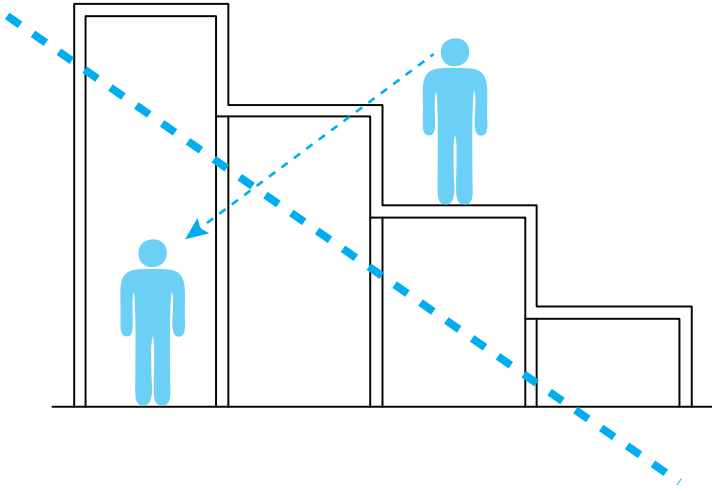
Free: Underworld acts such as searching for porn occur



<http://www.nydailynews.com/money/>

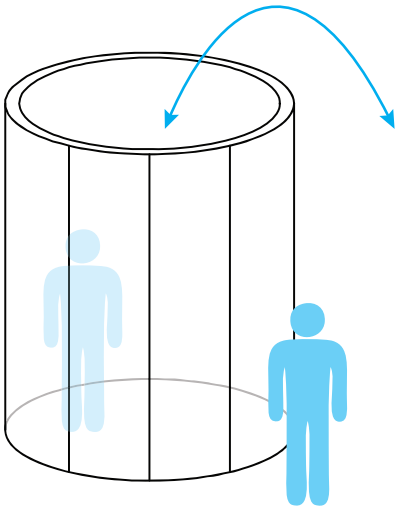
Under-the-Bleachers

-infrastructure for multiple activities



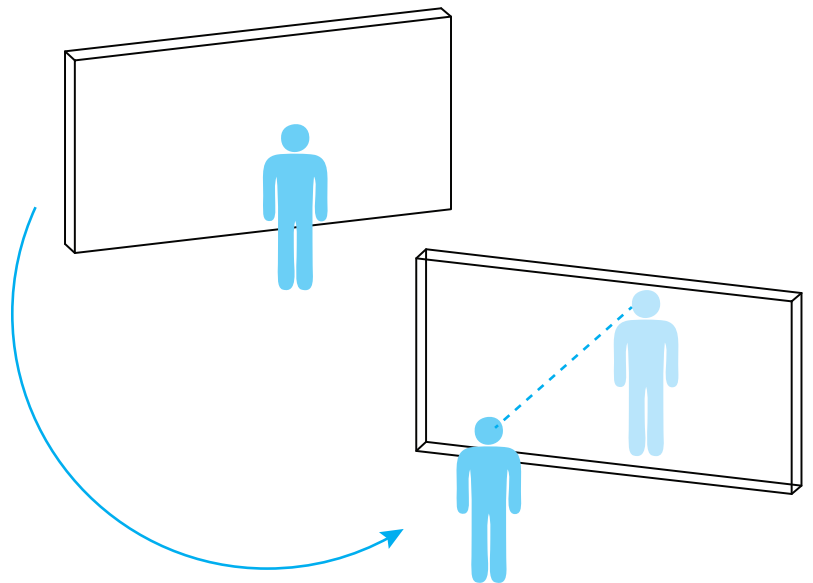
Department Store Racks

-Interior / exterior relationship



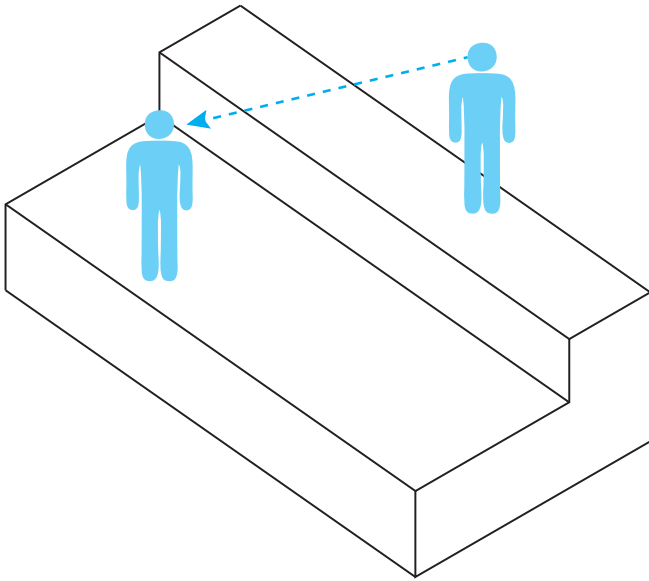
One-Way Glass

-Material deception



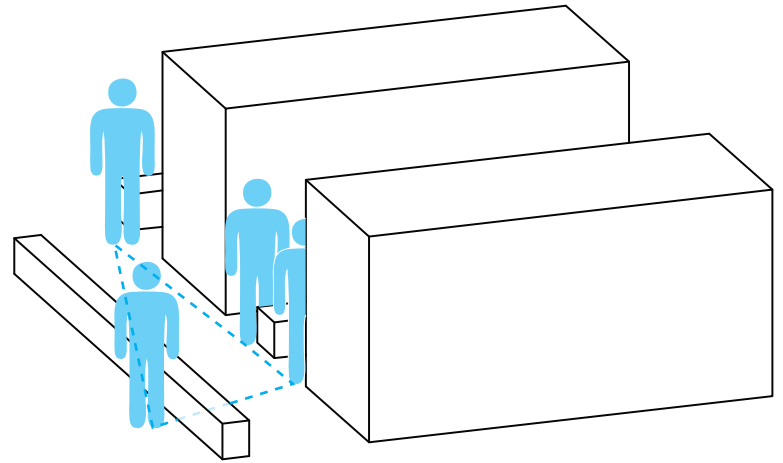
“Third Man”

-sectional visual connection



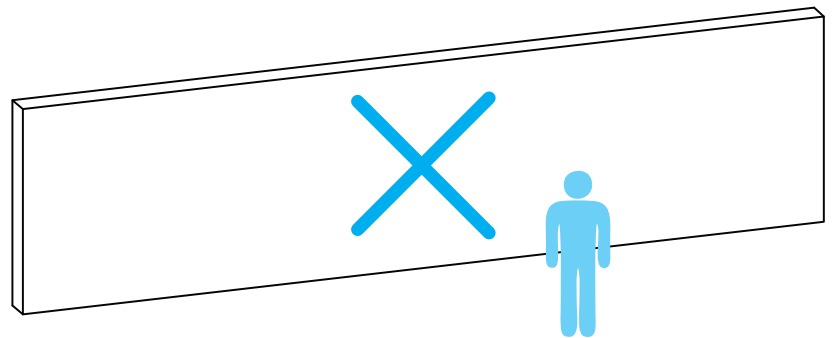
Locker Rooms

-private enclosed spaces
-close proximity
-vulnerable situations



Boundary Wall/Fence

-Barrier triggers frustration



Event In The Residual



Interstitial space is the non-programmed residue in buildings. It primarily includes infrastructural programs (i.e. corridors, escalators, elevators, stairs, balconies etc.). These provide the true moments of social interaction in architecture. The residue overlooks tension; social expectations are different in these spaces. Tension and confrontation is normal. An event in the residual is a strategy of articulation and manipulation of infrastructure and event. Injections and infusions of event-space in the residual increase the chance meeting and interaction amongst all niche populations, whether it is the artists, commuters, tourists, or corporate businesspeople.

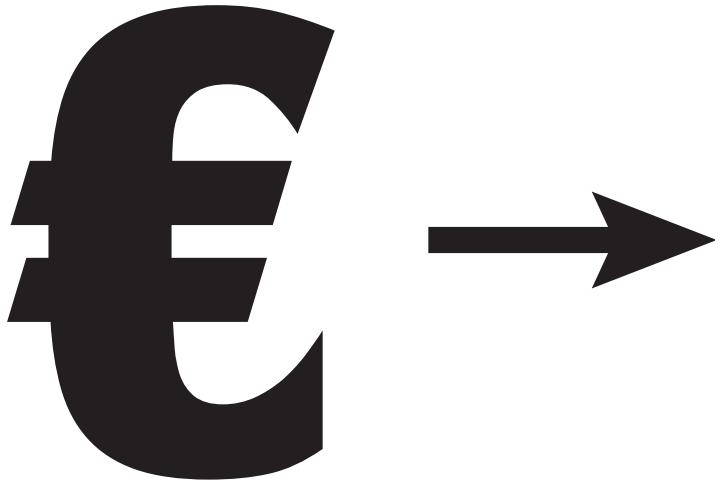
Infusions

Social infusions in interstitial spaces:

- **Toilet + Digital projections**
- **Stairs + Gallery**
- **Seating + Sculpture**



Capital + Cultural



“Capitalism has two ways of dealing with leisure, stigmatizing it within an ideology of unemployment, or taking it up into itself to make it profitable” (Hanssen 44).

-Walter Benjamin

“Berlin sei arm, aber sexy” (Berlin is poor but sexy)

While many agree that the arts are important to society, measures must be taken to secure that the late-capitalist system does not weed it out as a part of its blind process of money-making. Of course the infamous character from “Wall Street” –and unscrupulous lover of capitalism-, Gordon Gekko, is the cliché example of a Sothebys art collector. On the other hand, he would be unlikely to fund a street-art facility because it is not a profitable venture. The reality is that some program needs to financially support Tacheles in order to prevent demolition.

Capital-producing program, such as hotels, housing, and retail, will be paired with the public cultural programs at Tacheles. A fascinating spatial example of these obedient and subversive experiences is bleachers. The expected behavior of spectators at sporting events happens on the seated portion of the bleachers while a different set of underworld activities transpire below. A single piece of infrastructure is able to accommodate two very different activities and users simultaneously.

Programmatic Collage

If the residual spaces were to connect the “under-the-bleacher” program, a network of nodal conditions could create a spatial diplomacy between new and old, commercial and cultural. This tactic becomes a collage of various spatial and programmatic overlaps. The distinction of this hypergeneous strategy should be noted as differing from heterogeneous typical mixed-use projects. While heterogeneous projects form isolated compartments as to not have much -if any- overlapping programs, a hypergeneous project attempts to collide and mash-up program.

Erfahrung

Actor

Product of work

Active Creation

Singular Reality

Erlebnis

Audience

Consumerist

Reactive Response

Phantasmagoria

“It is one thing to create out of others allegorical figures for one’s own fantasy-projections. It is quite another to see ourselves suddenly outside, as actors on a Brechtian stage, where the allegory we portray is the system of capital itself” (Hanssen 57).

-Walter Benjamin

The effect of clashing program produces a confrontational space. The introduction of a foreign body of users onto the site may produce varying outcomes (discomfort, exposure, education, appreciation, etc), all of which would produce a social dialectic. It would be a mistake to expect unity, thus, accepting confrontational space as a solution and amplifying the issues of gentrification is spatial diplomacy.

Existing

New

Artists	Hotel guests
Squatters	Businesspeople
Tourists	Retail Workers
Subway Riders	Residents

→ Benjamin states that the flâneur may protest capitalism, yet, ironically needs money. It isn't all that shocking to want to sustain a site with the thing that is threatening it. It seems contradictory, however, architecture has the capability to seek opportunity in that dilemma -and according to Benjamin- may even need it.

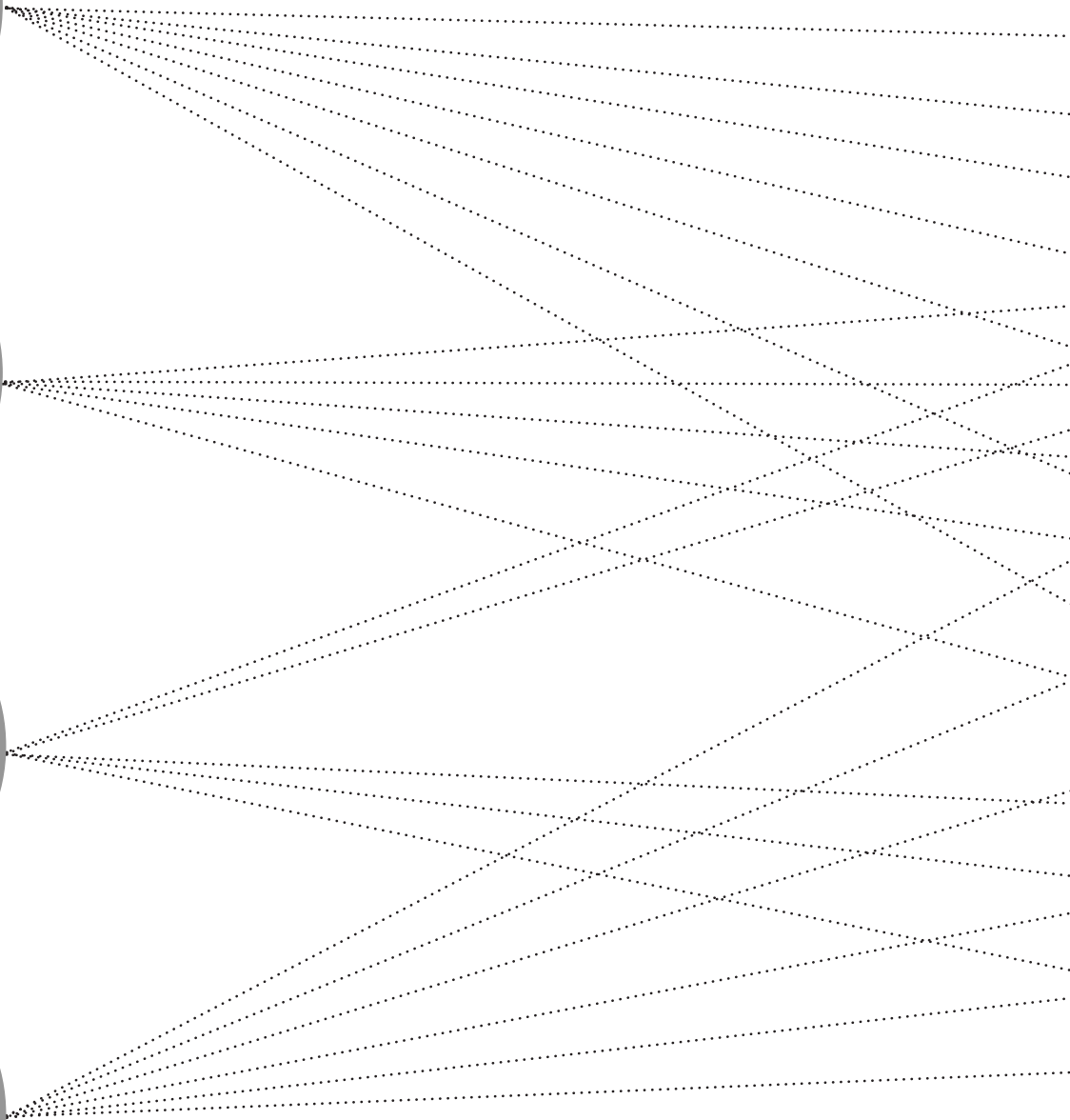
Four New Program

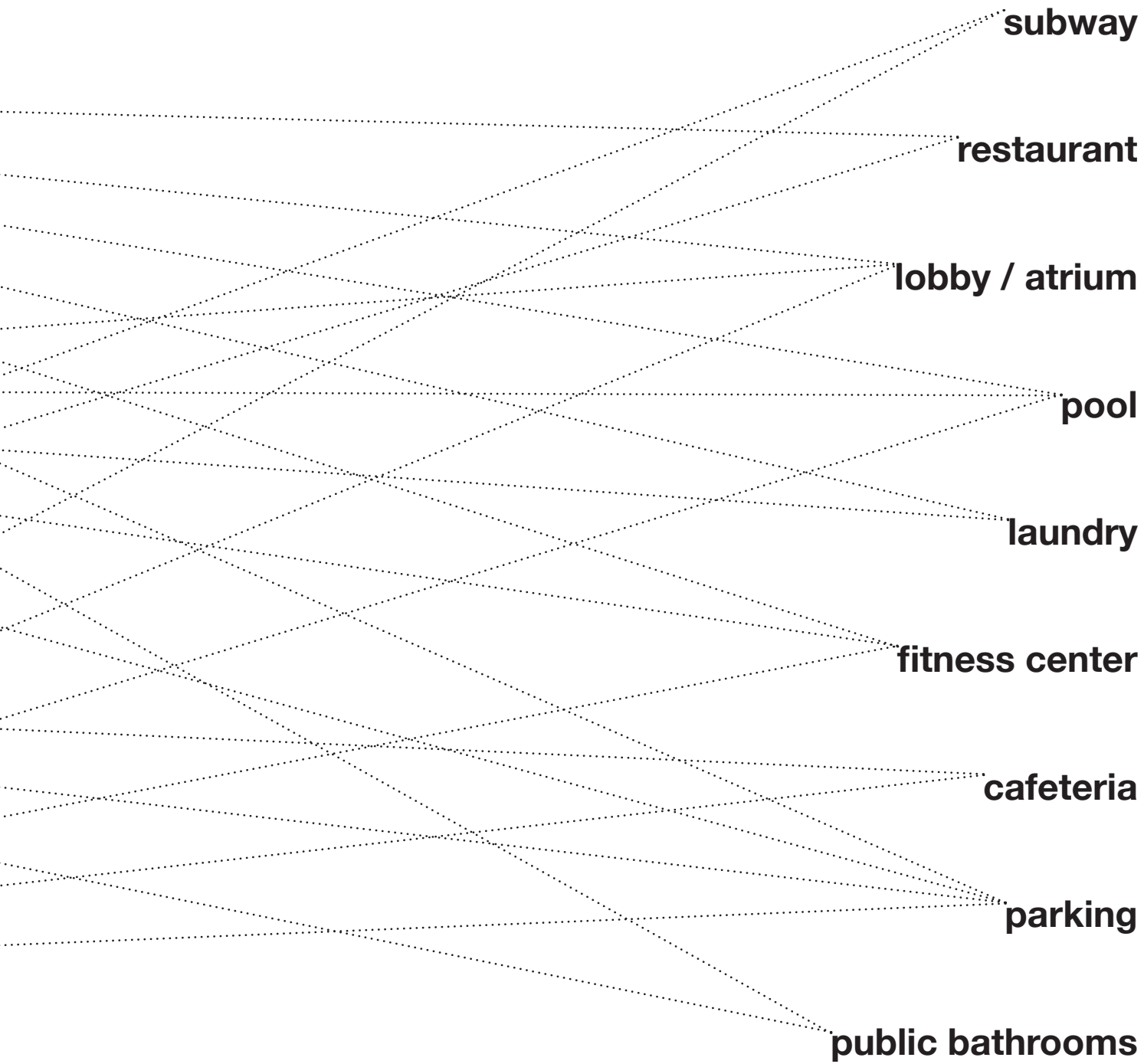
hotel rooms
HOTEL
205,000 ft²

mailboxes
apartments
HOUSING
410,000 ft²

chain stores
boutiques
RETAIL
205,000 ft²

office spaces
OFFICES
300,000 ft²

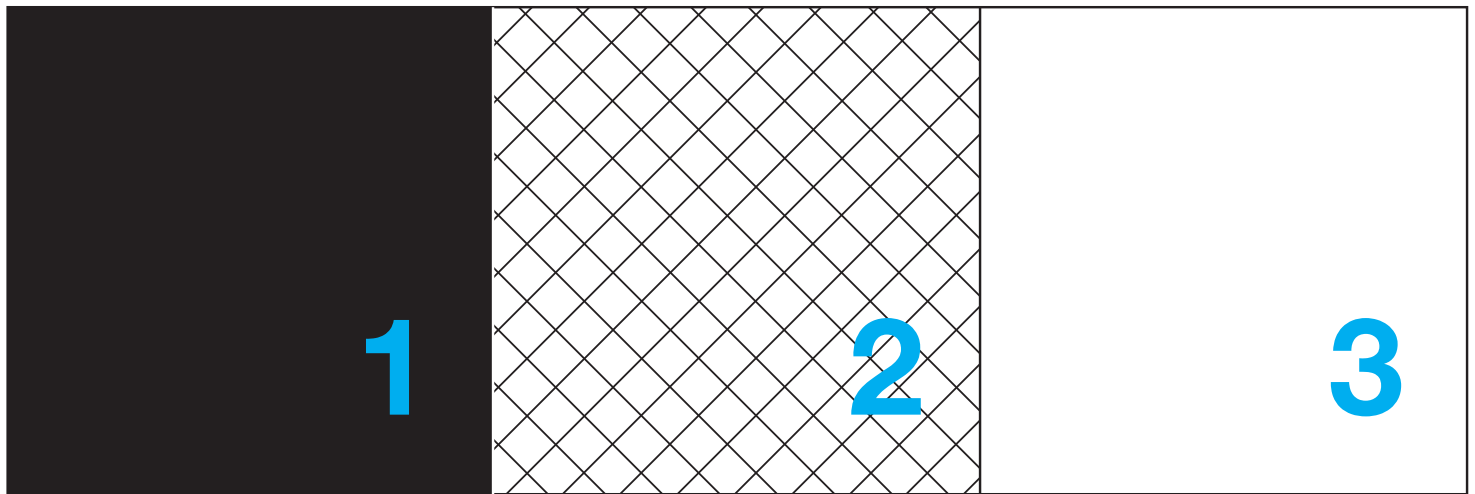




New Sub-Program

HOUSING	OFFICES	RETAIL	HOTEL
	SUBWAY	SUBWAY	
		RESTAURANT	RESTAURANT
LOBBY/TRIUM	LOBBY/TRIUM	LOBBY/TRIUM	LOBBY/TRIUM
POOL	POOL		POOL
FITNESS CENTER	FITNESS CENTER		FITNESS CENTER
	CAFETERIA	CAFETERIA	
PARKING	PARKING	PARKING	PARKING
		PUBLIC RESTROOMS	PUBLIC RESTROOMS

Three Conditions Result (“The Relaxed Audience”)

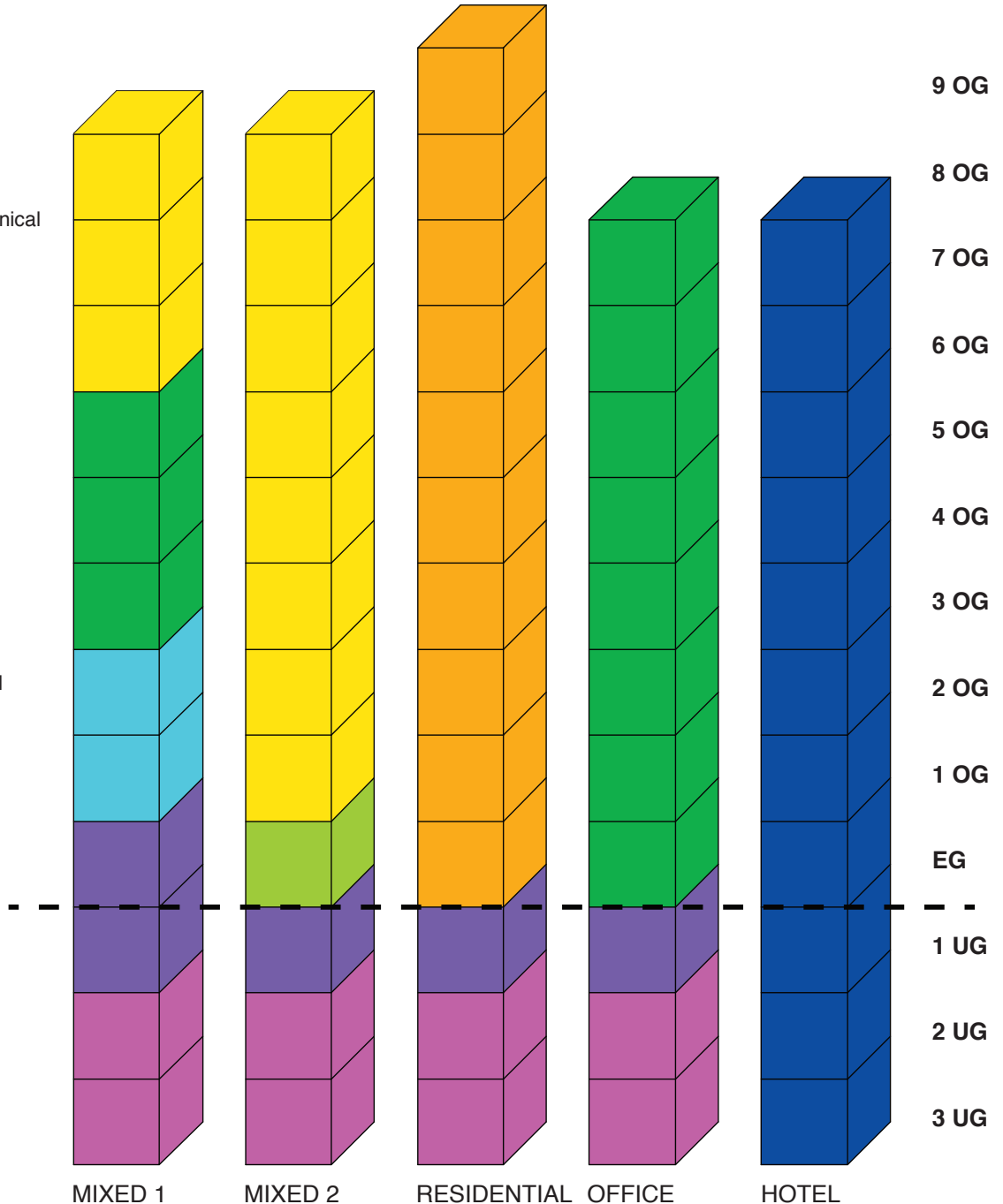


TACHELES

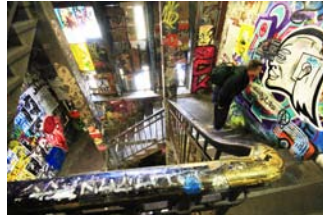
MIXED

NEW

DPZ Program Distribution



Tacheles



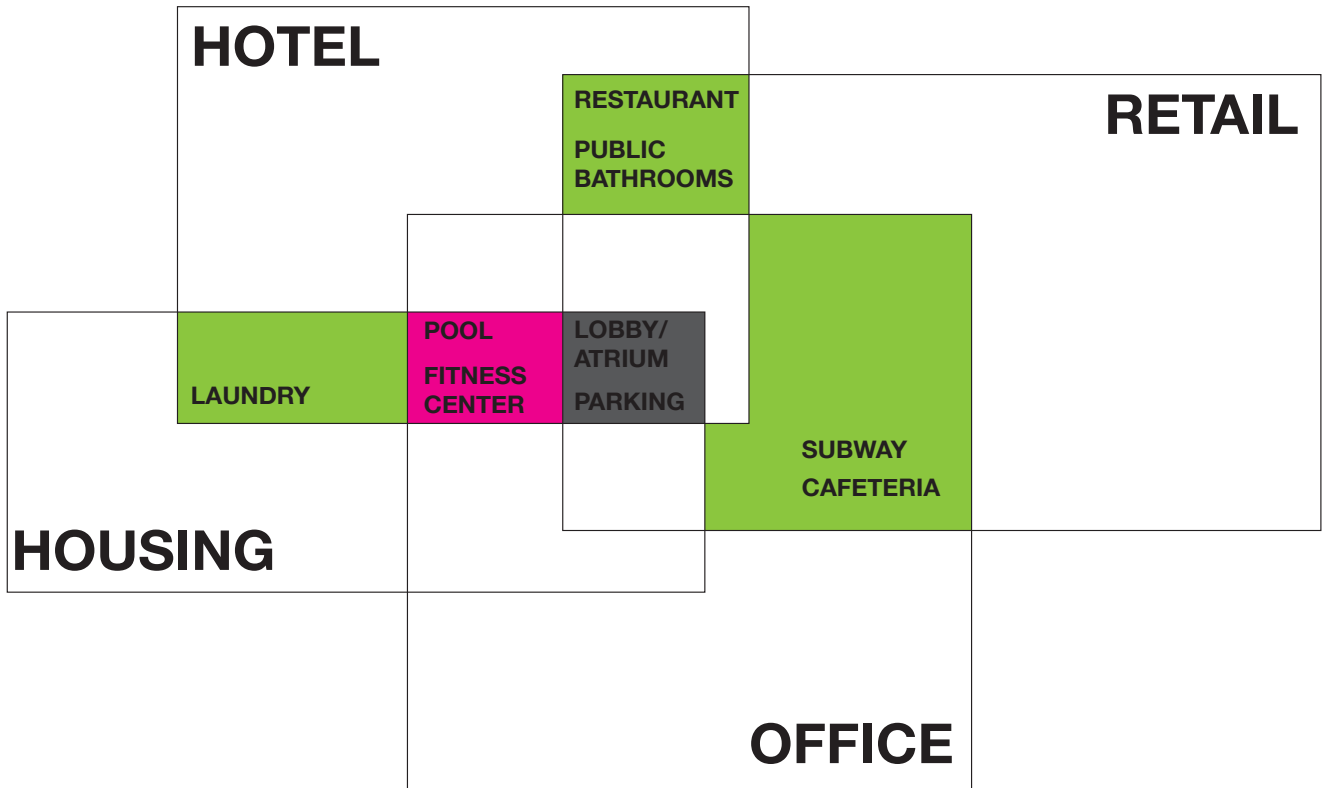
ARCH

STAIRS

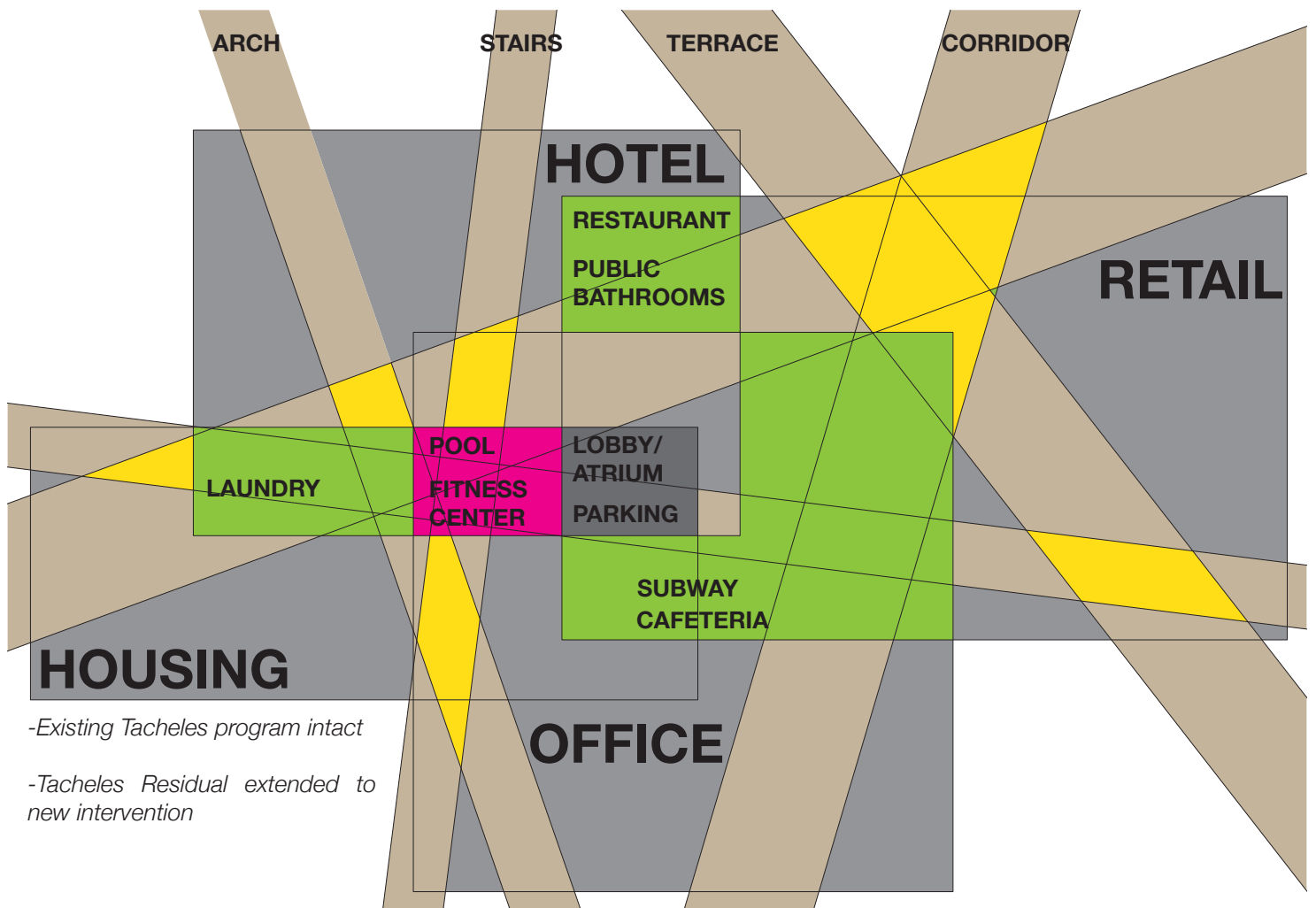
TERRACE

CORRIDOR

New



**programmatic diagram, NOT formal*



-Existing Tacheles program intact

-Tacheles Residual extended to new intervention

- Four main program** (Hotel, Housing, Retail, Office) **programmatic diagram, NOT formal*
- Residual program** (connectors)
- Nodes:** result from crossing residual programs (Capital + Cultural / “Under-the-bleachers”)
- Composite overlap:** Lobby/Atrium
- Double overlap:** Hotel/Housing = Laundry, Hotel/Retail = Restaurant, Office/Retail = Cafeteria
- Triple overlap:** Hotel/Housing/Office = Pool + Fitness Center

Capital

Housing + 2 Residual

Hotel + 2 Residual

Hotel + 2 Residual



Housing + Office + 2 Residual

Retail + 2 Residual

Retail + 3 Residual

Cultural

Studio



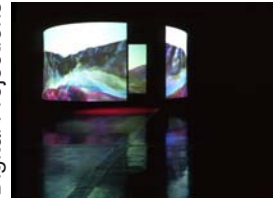
Exhibits



Club



Digital Projections



Cafe



Performance

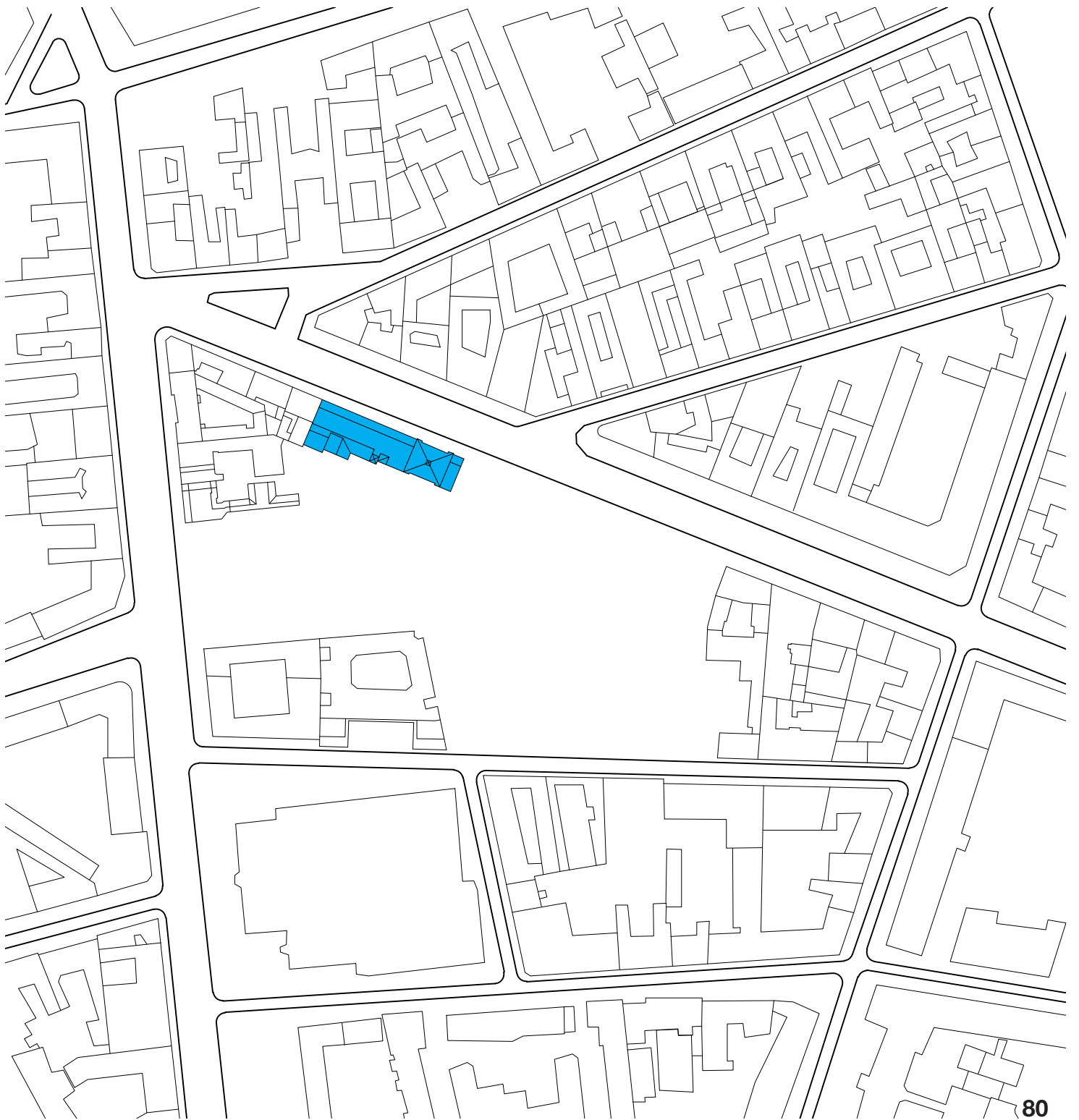


DESIGN

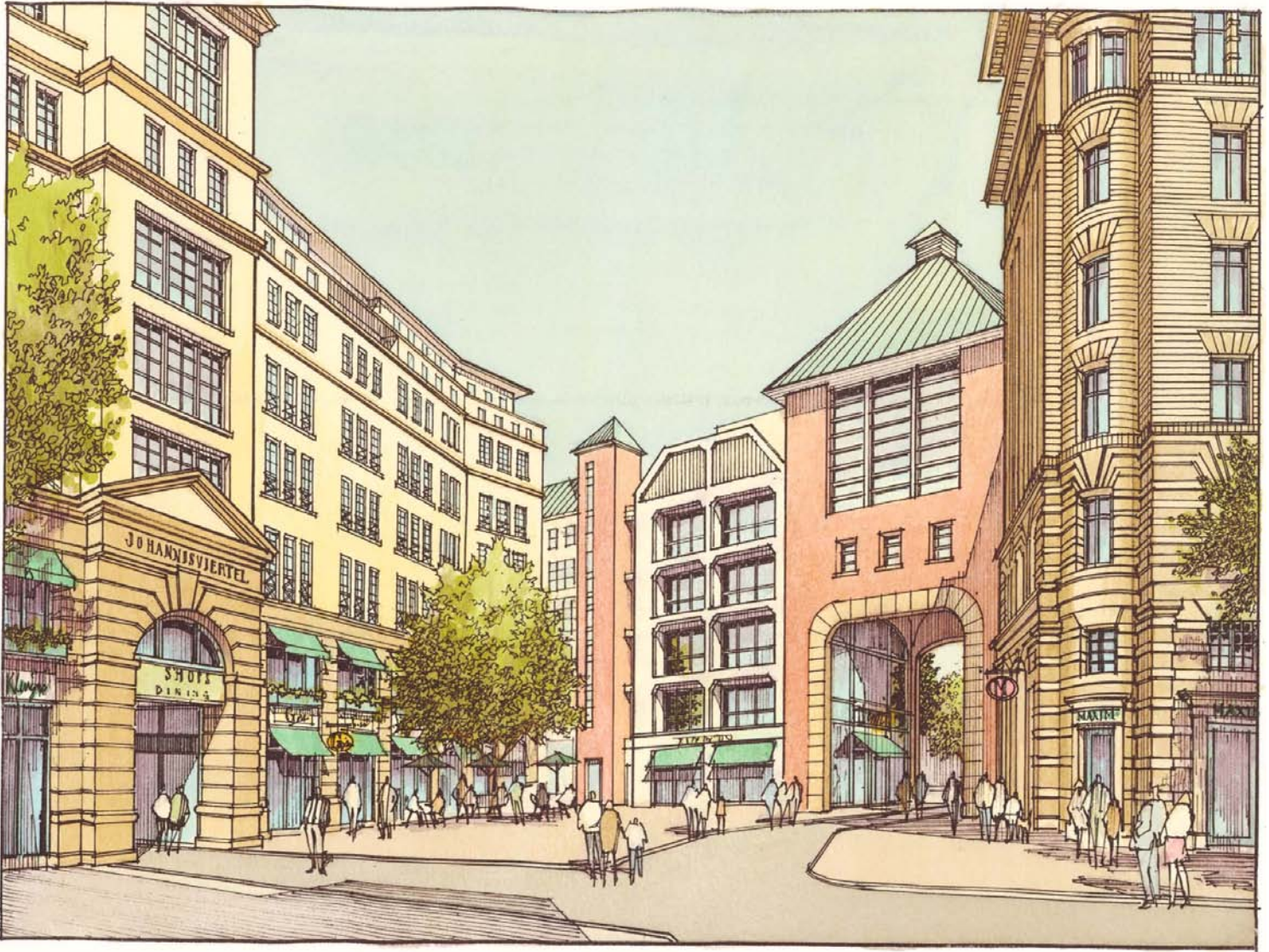
- **The status quo will no longer be a reality**
 - **The proposed development will continue the trail of obliteration**
- *An intervention is needed to maintain Tacheles within the developer's plan**

Status Quo_Tacheles

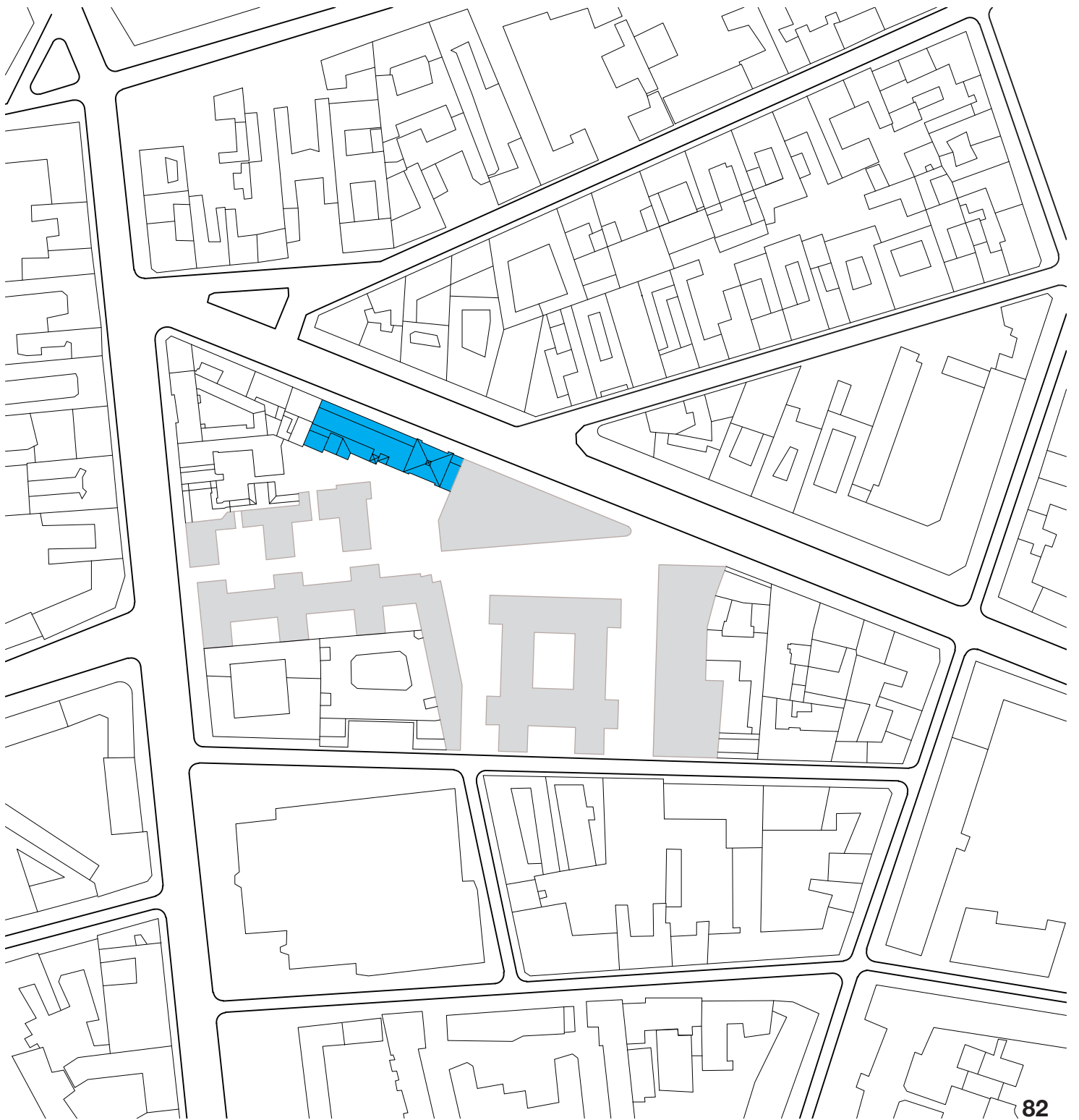




Homogeneity_DPZ

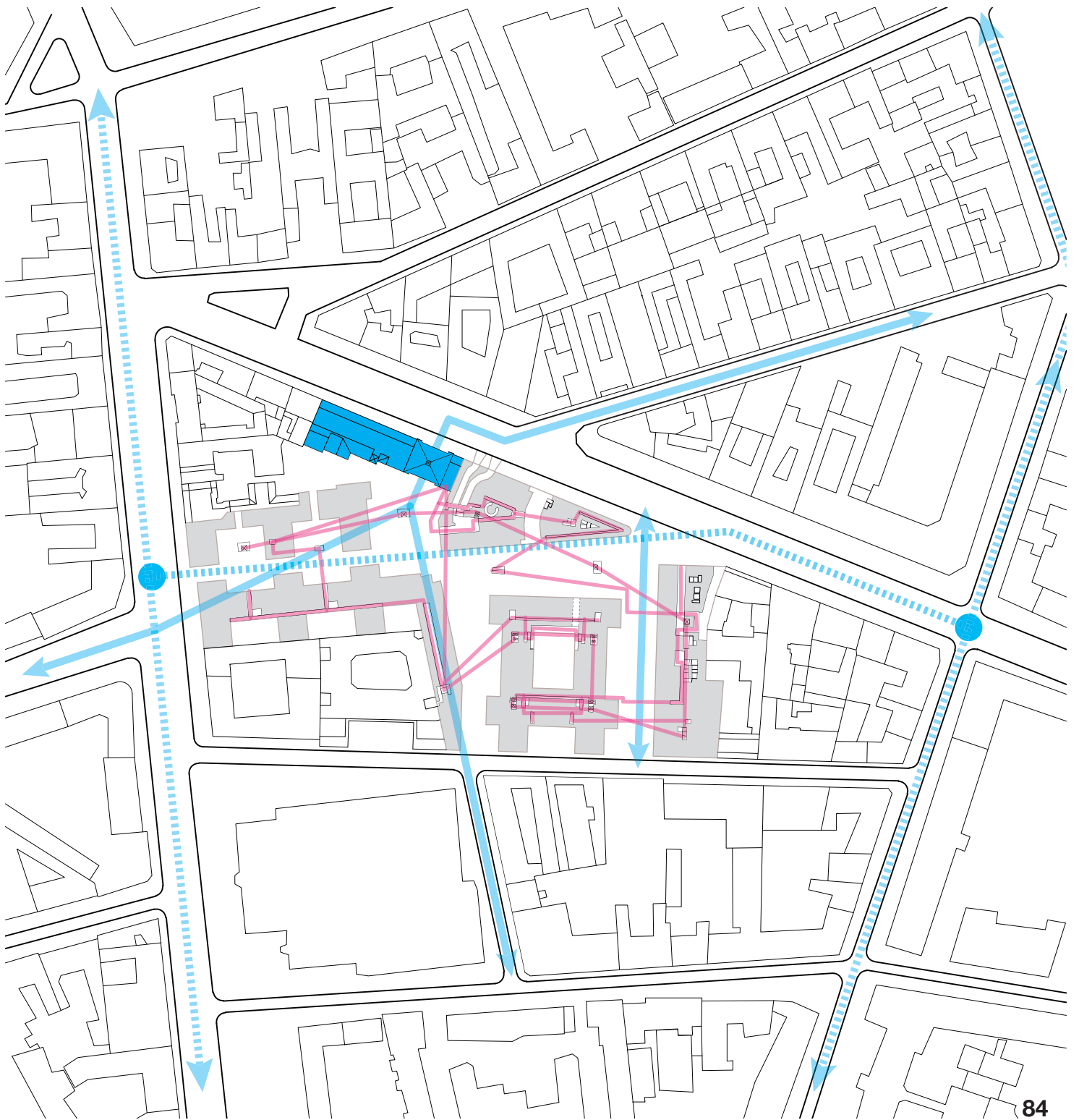


Johannisviertel Masterplan,
Duany Plater-Zyberk & Company, 2000

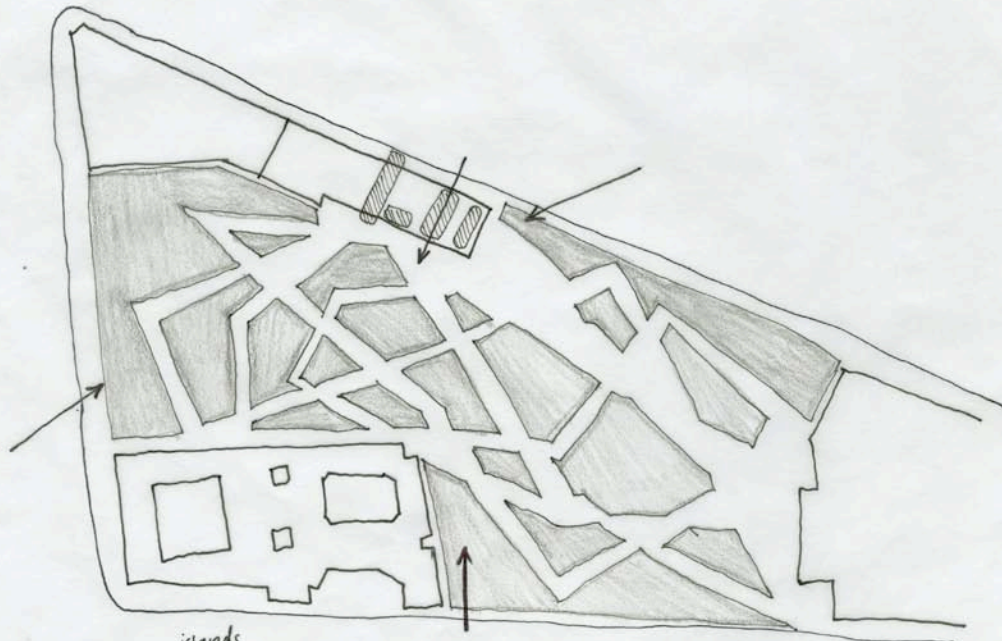
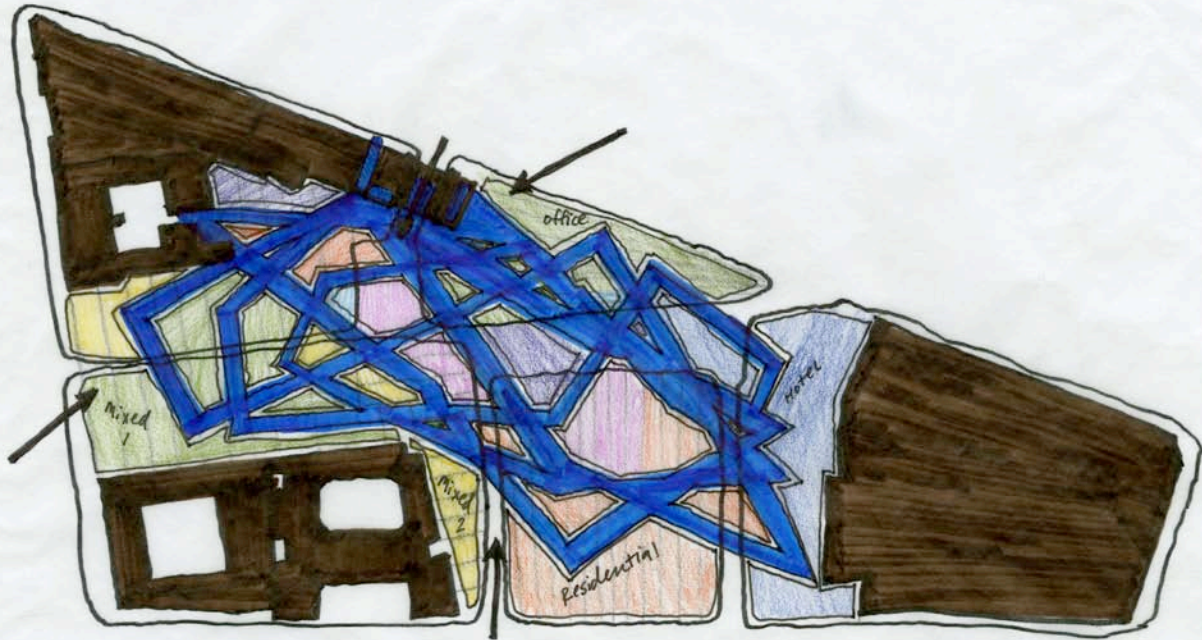


***Hypergeneity_Intervention**

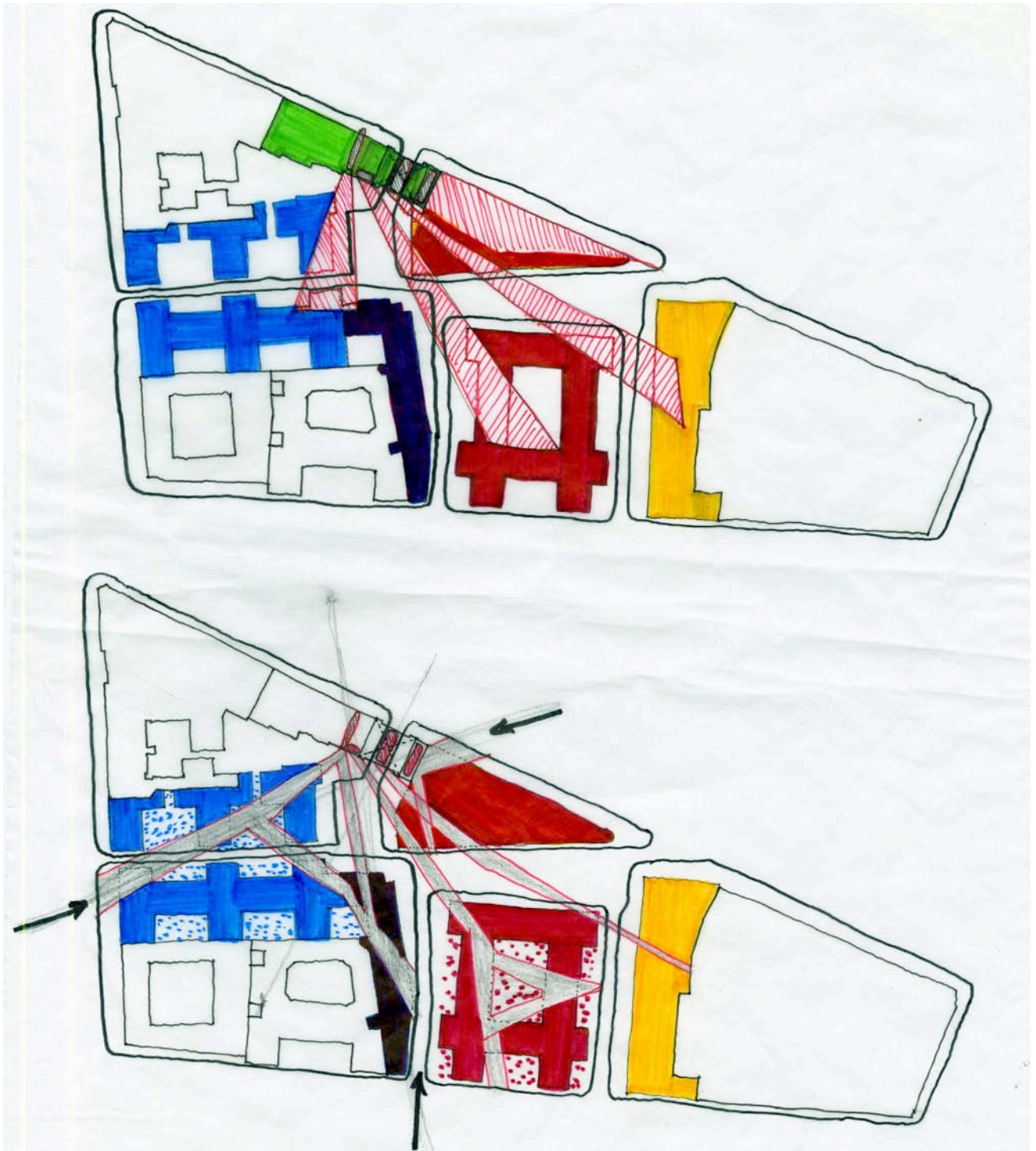


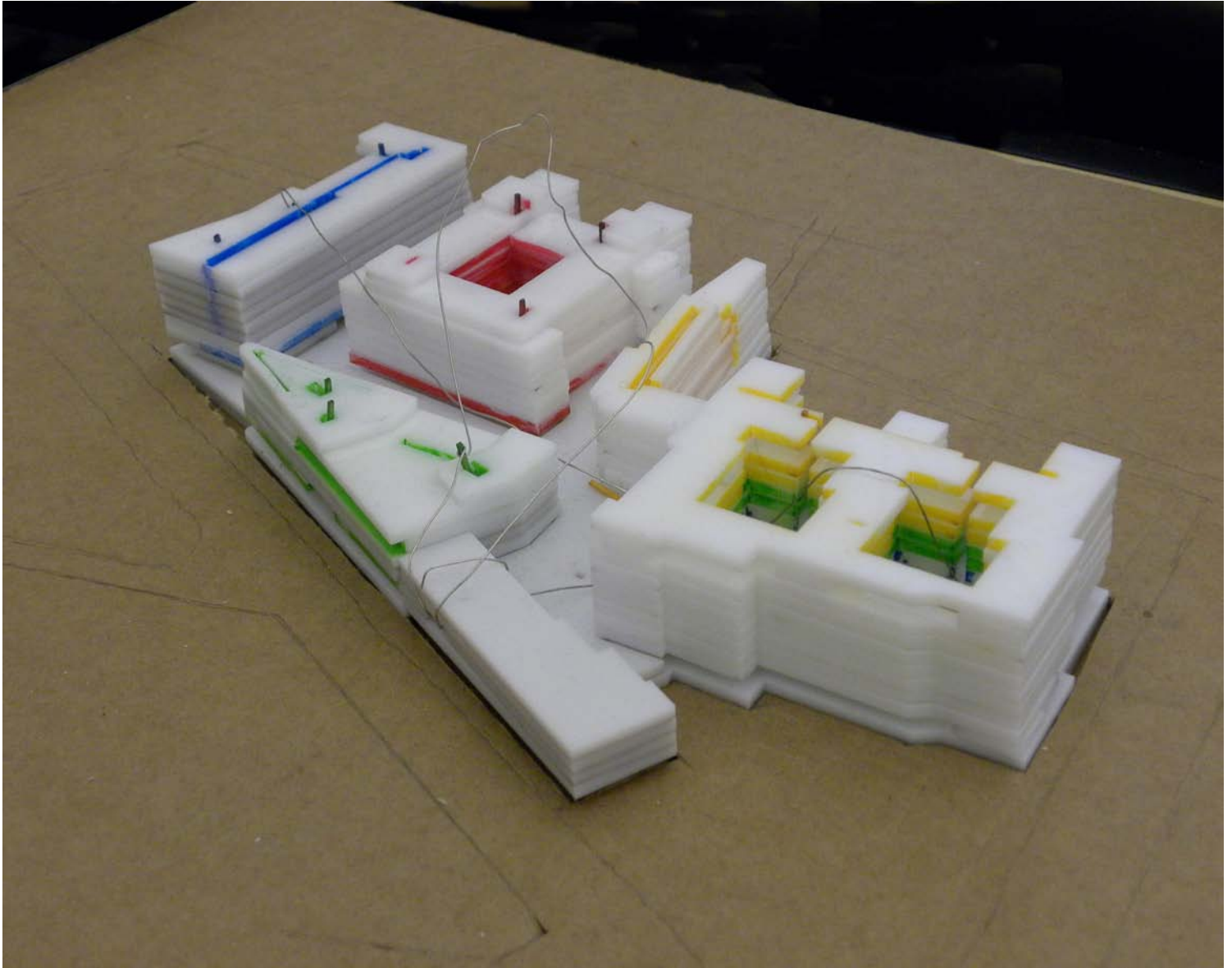


Process

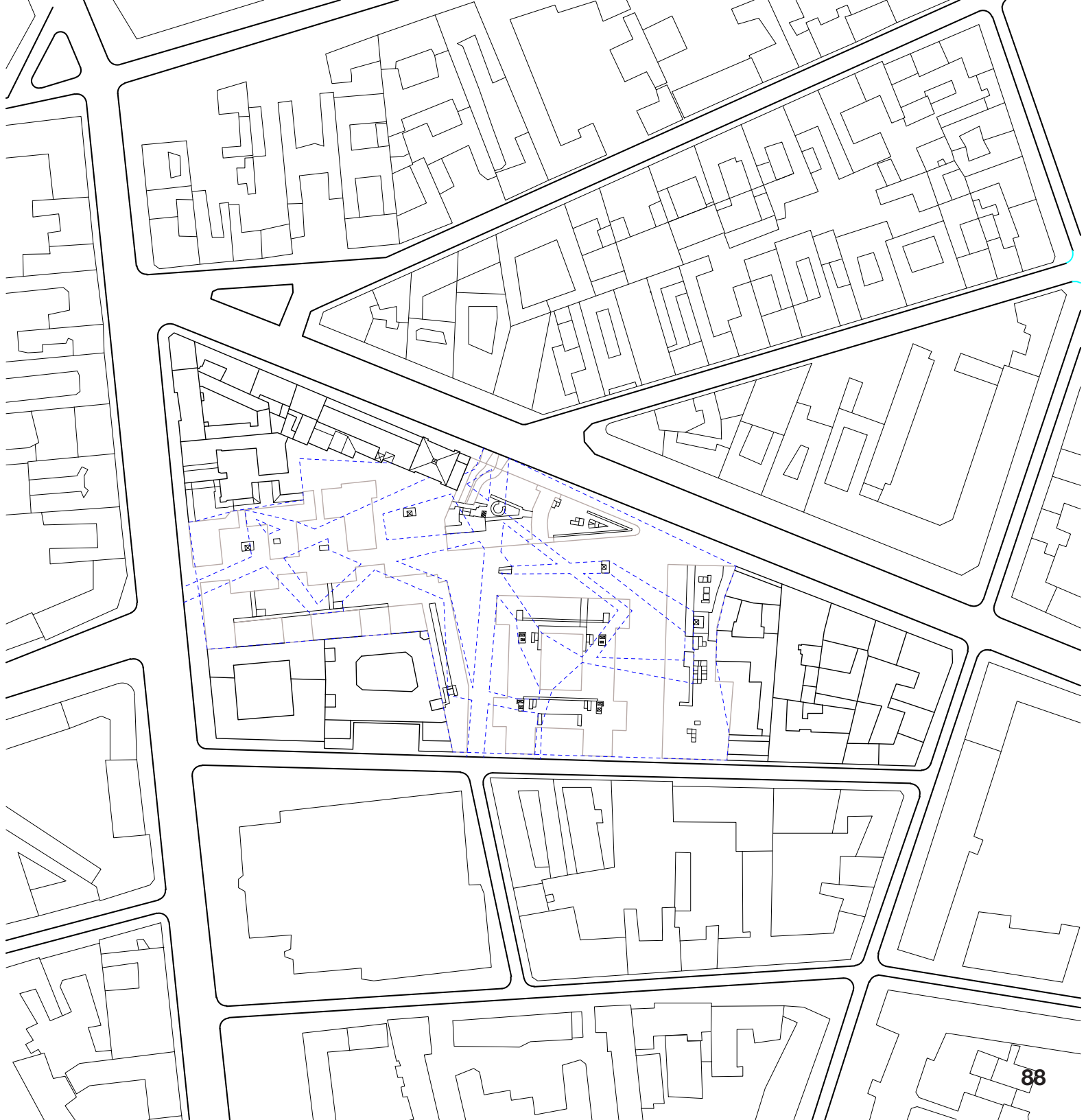


islands
of programmed
space



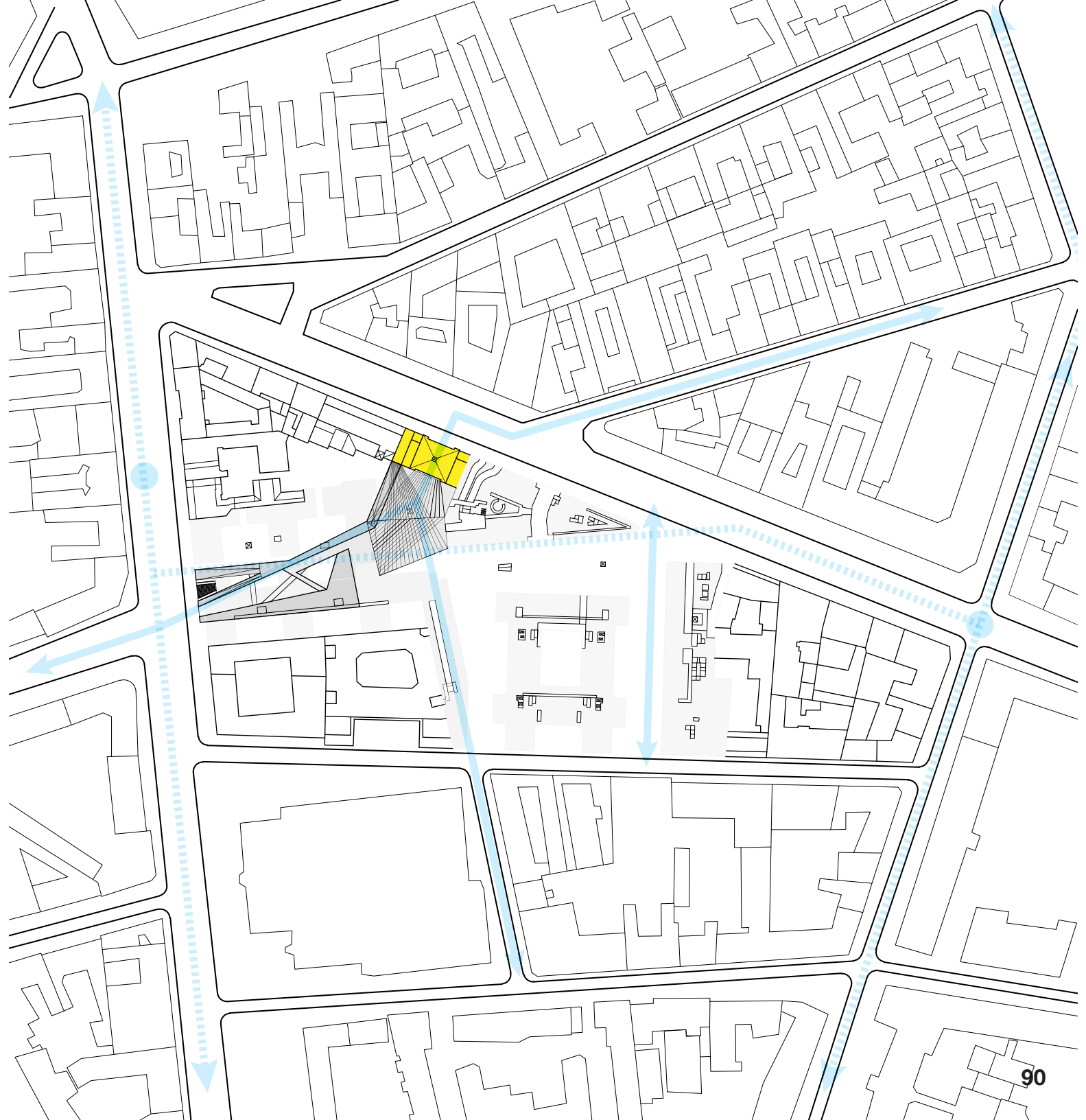


Initial circulation network



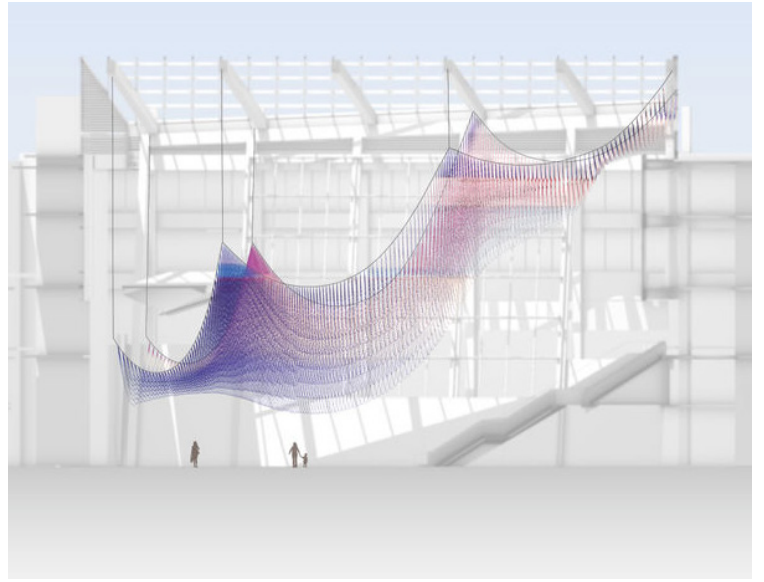


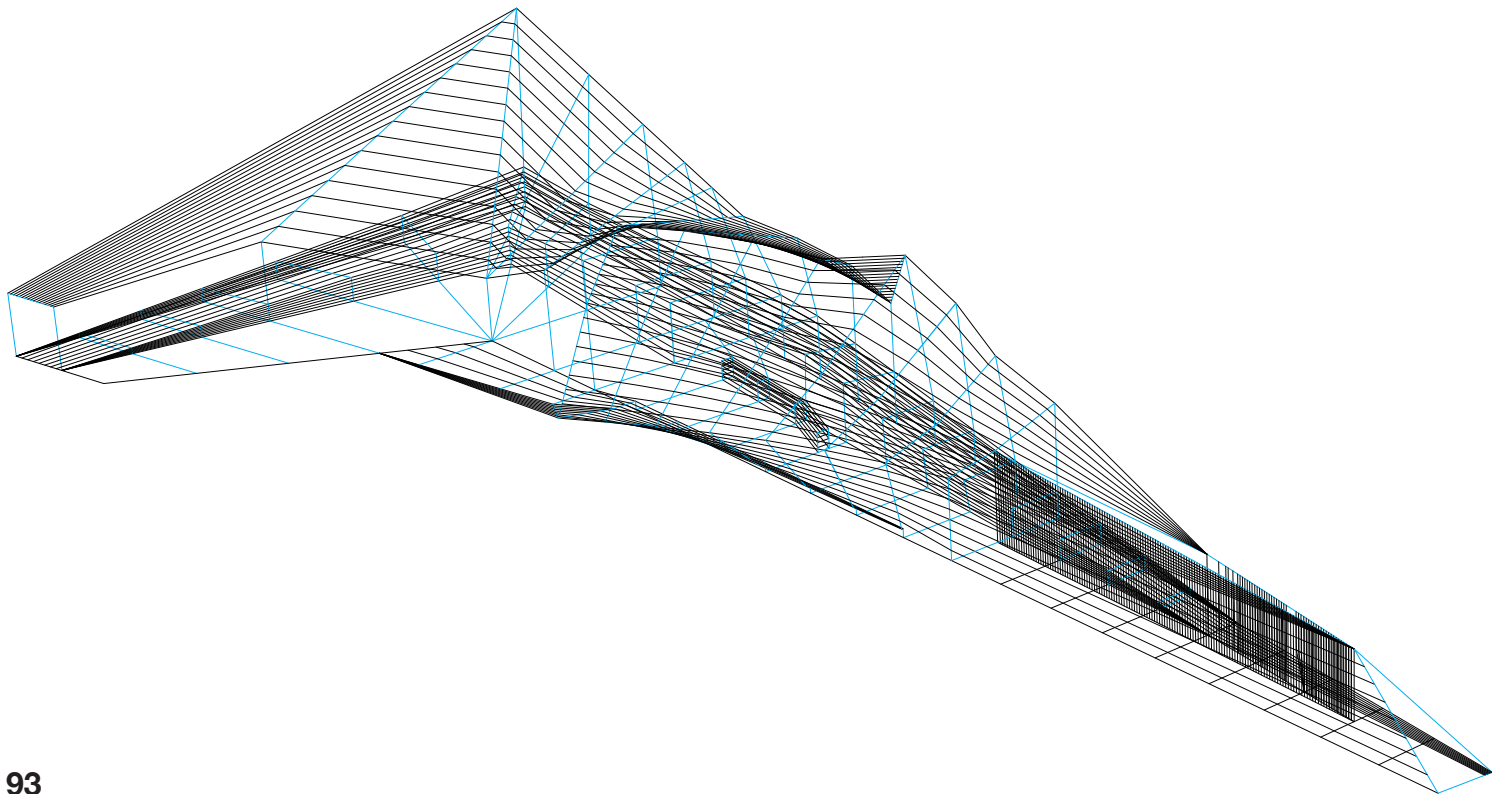
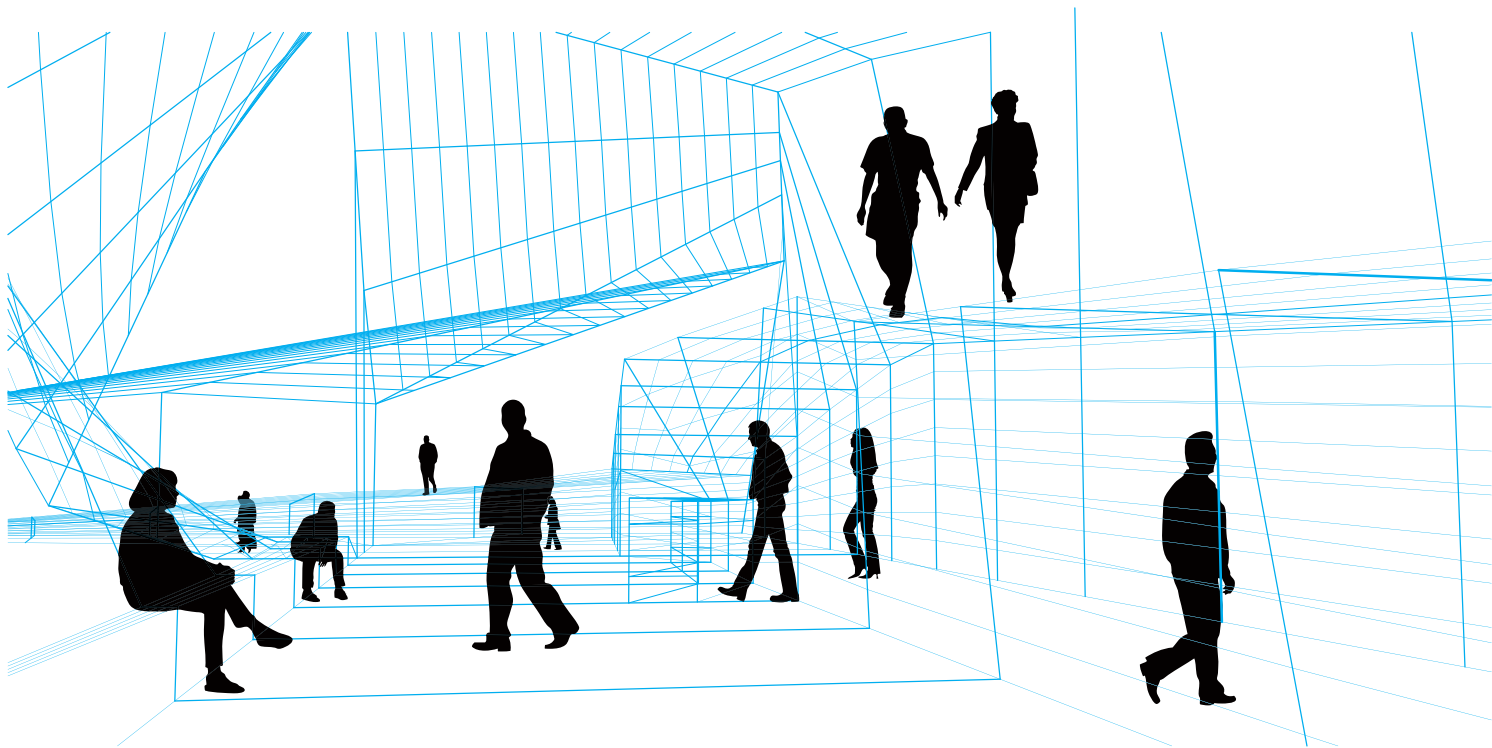
Early underground montage

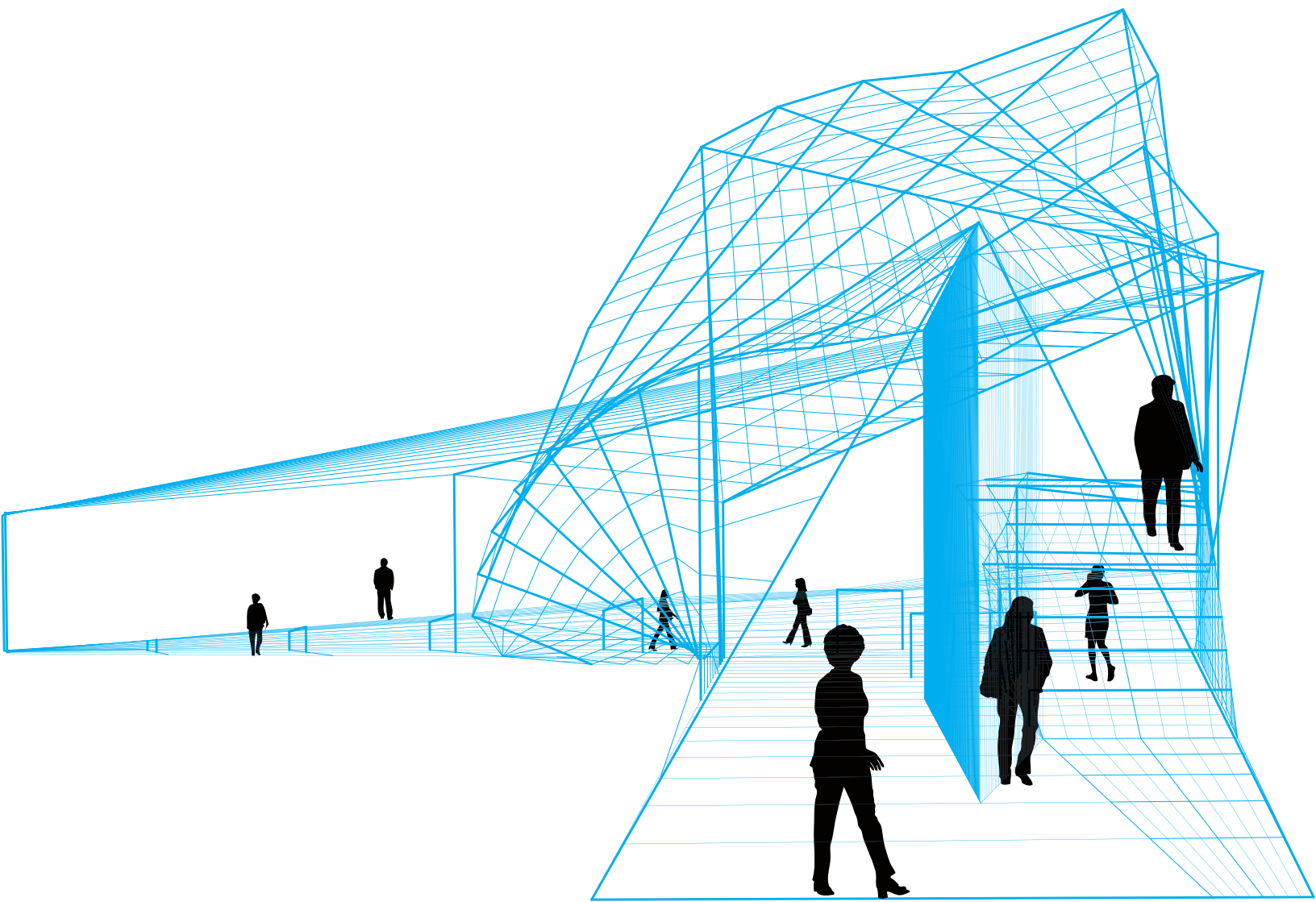


Cable and Steel

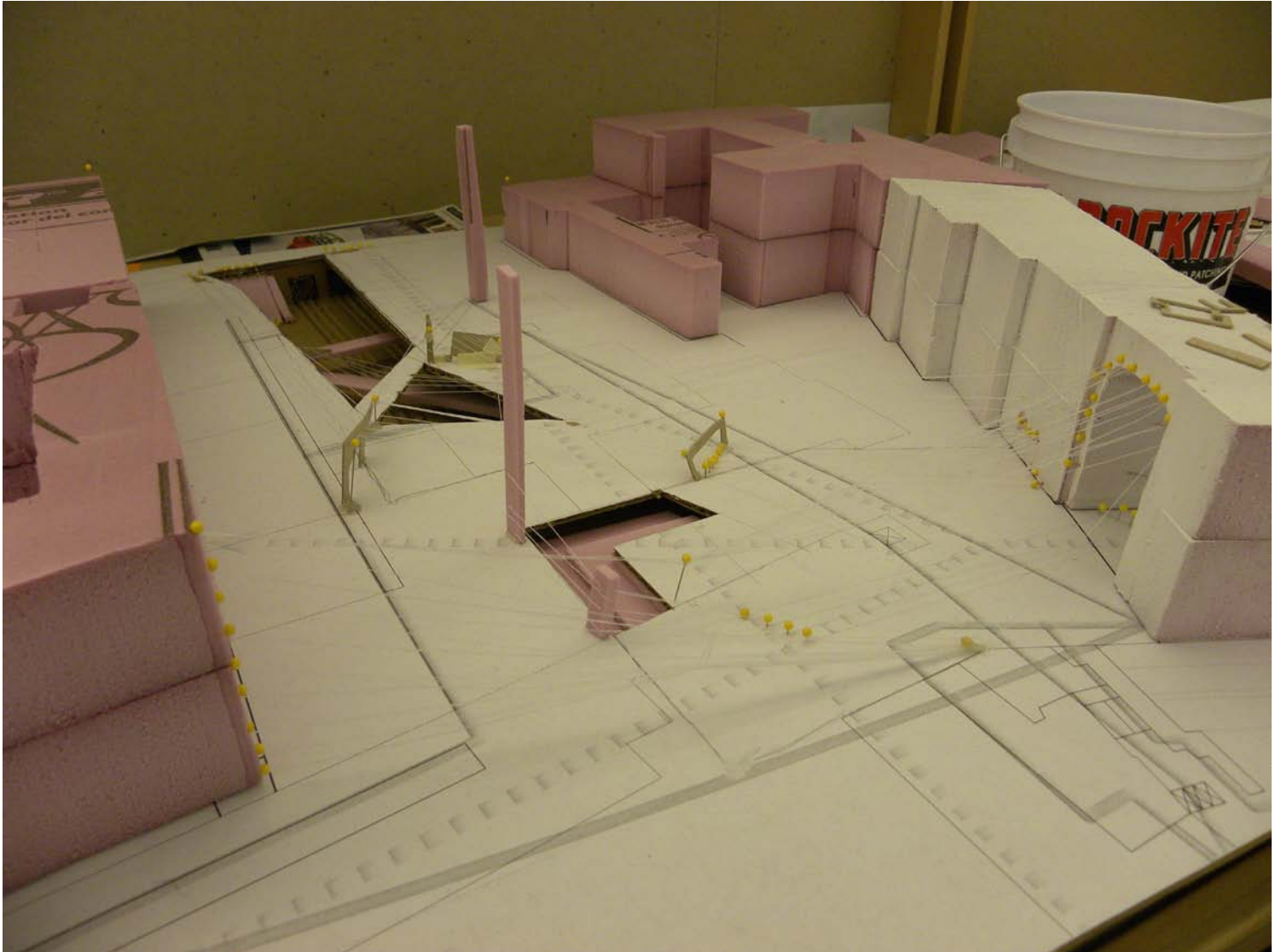
Cable and steel allows for formal moves which emphasize the circulation arteries, whether it be the broader urban arteries which penetrate the site or the developers' circulation system within the site. The cable wraps, weaves, and latches onto existing DPZ residual spaces (stairs, corridors, and elevators). It maintains an openness and transparency for Brechtian social exchange, visual connections, light, and air. It's looseness allows for radical exhibitionist culture to occur as well as more restrained behaviors. This strategy serves as an attraction not only for the commercial development but draws people literally back to Tacheles. The intervention appropriately disperses out of Tacheles as an extension of the work produced inside, it is itself an art installation piece.





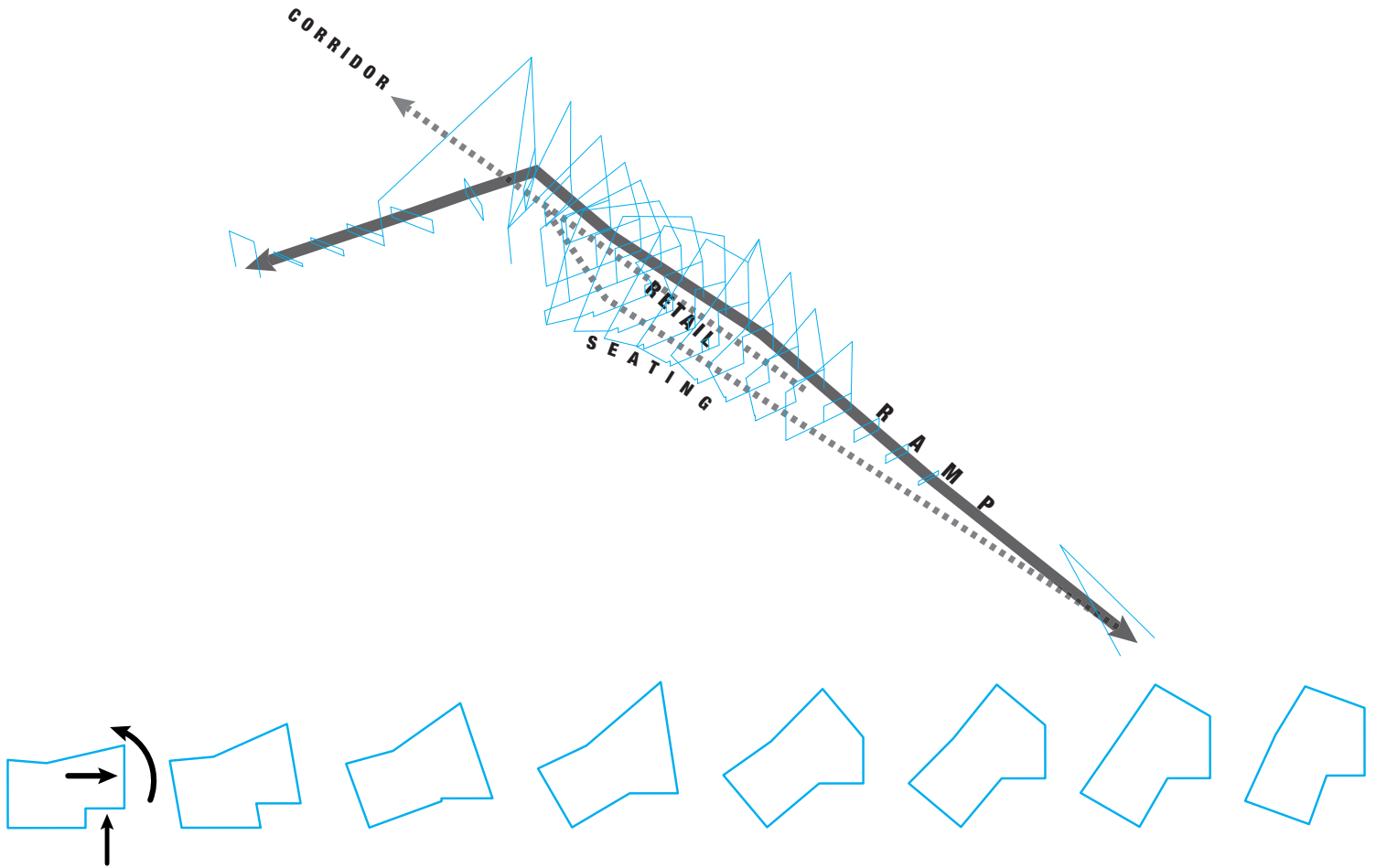


Early cable scheme



Process model

The cables become a DPZ corridor while allowing for retail space, seating, and a ramp detour. The sectional difference & proximities were drawn from the Brechtian diagrams.



FINAL DRAWINGS + MODELS

These drawings would be “pitched” to the developer with the hope of selling the intervention idea and maintaining Tacheles. The intervention is adding value to the DPZ plan by maintaining the energy that brought value to Tacheles in the first place.

Plans



Linienstraße

Auguststraße

Granienburgerstraße

Frieschstraße

U

S

Cläre-Waldoffstraße

Office

Mixed 1

Racheles

Mixed 1

Mixed 2

Residential

Hotel

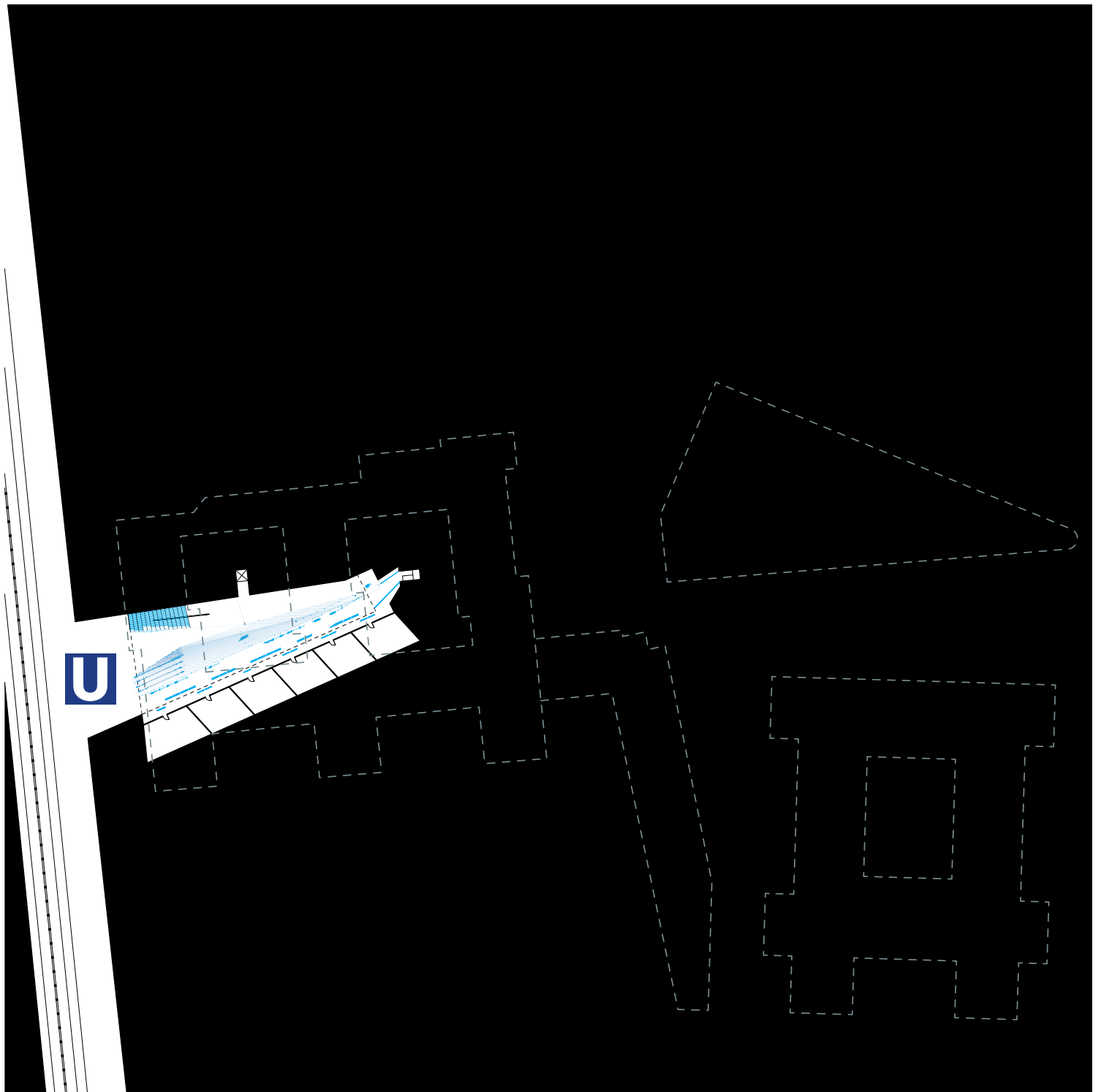
Johannisstraße

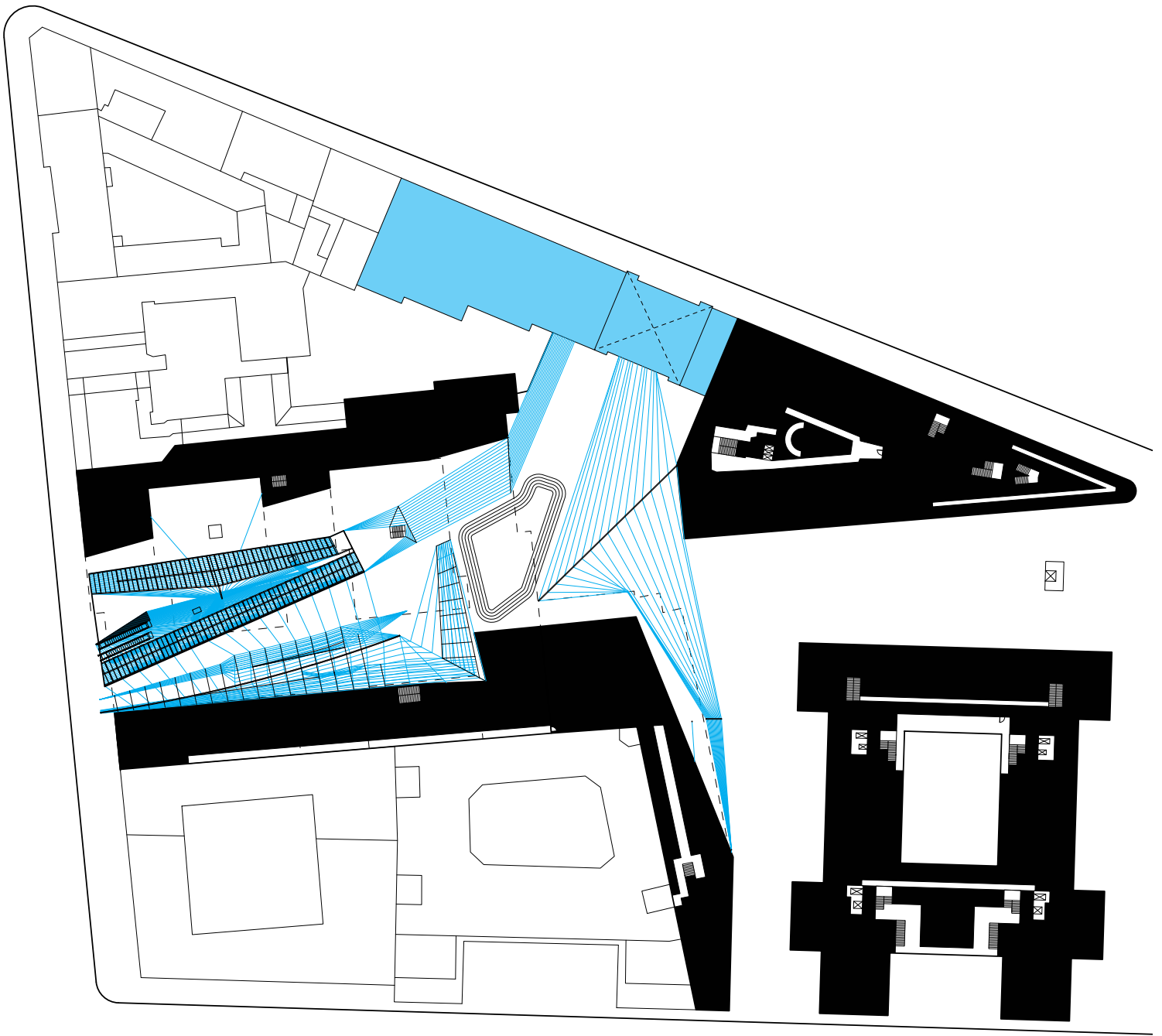
Reichenstraße

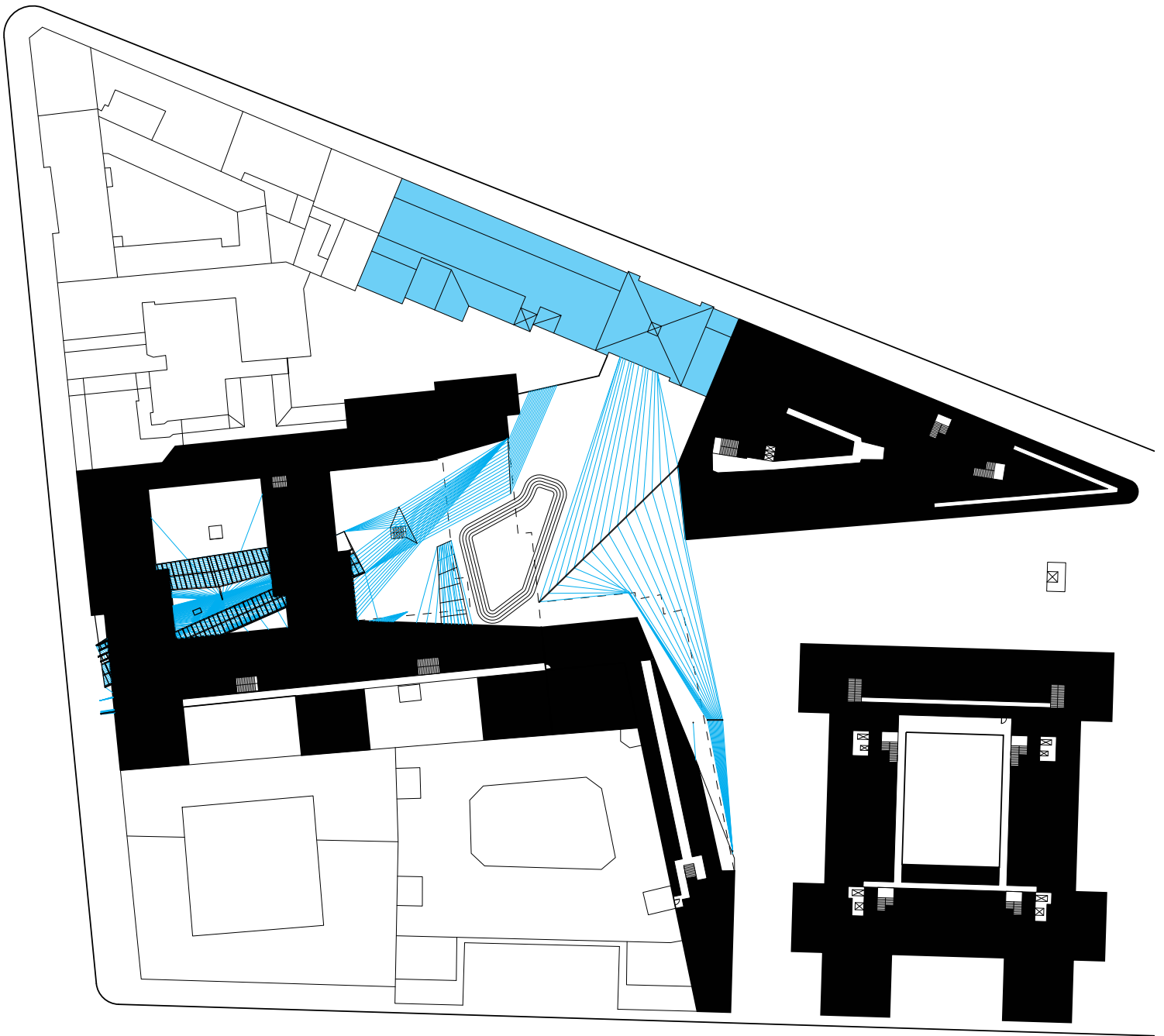
Kaltenherrenstraße

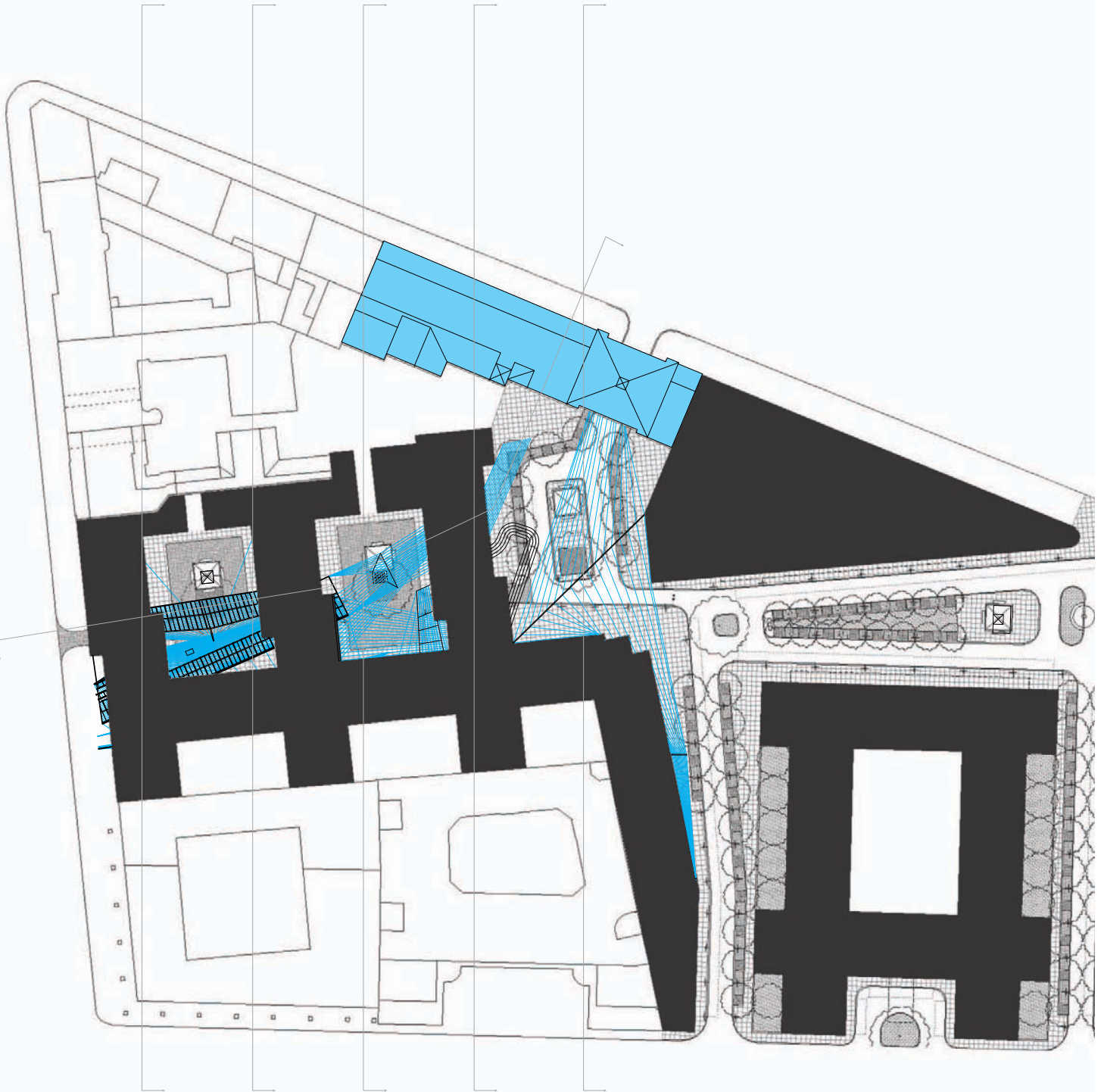
Reichardsstraße

Ziegelstraße

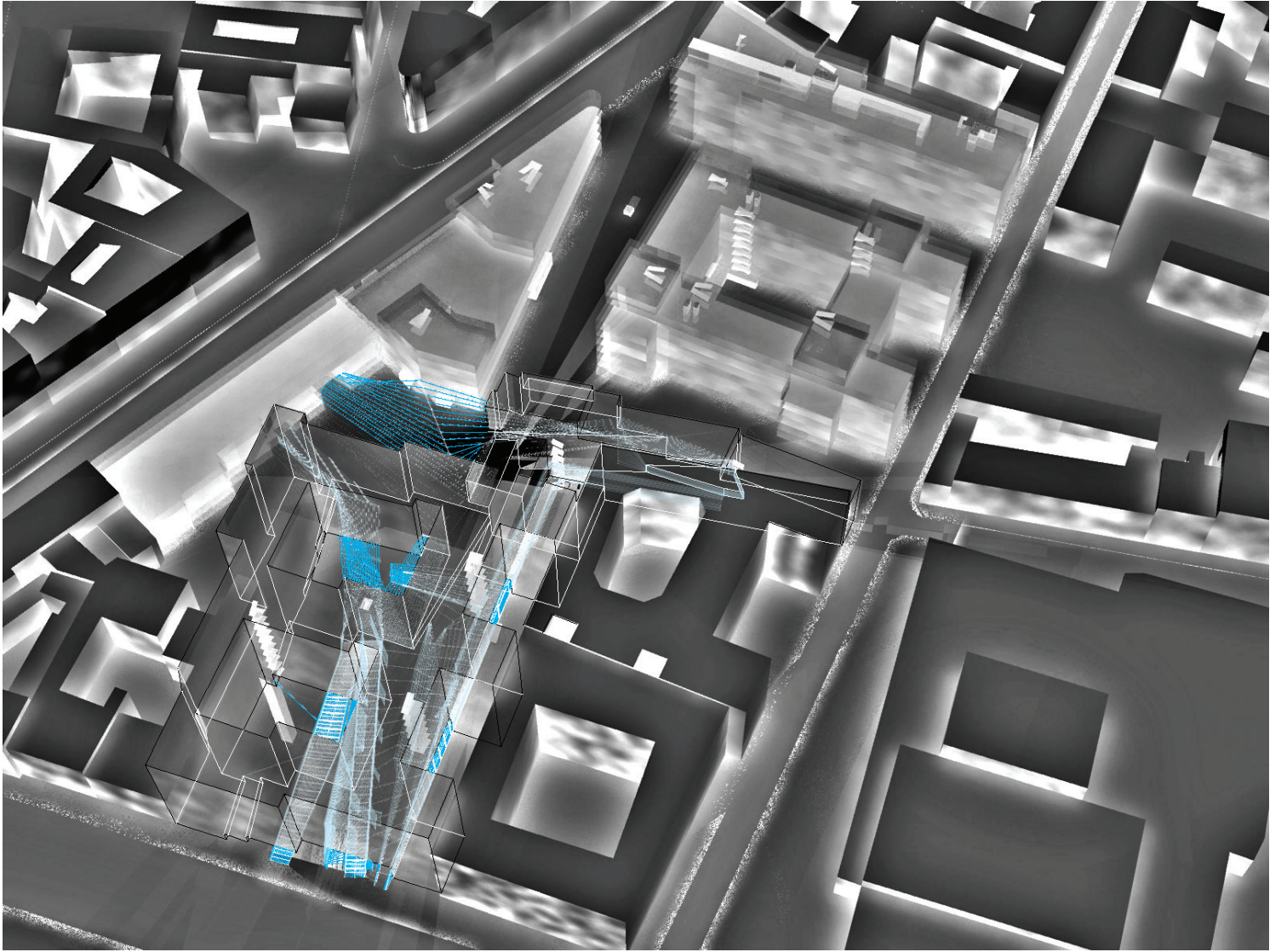


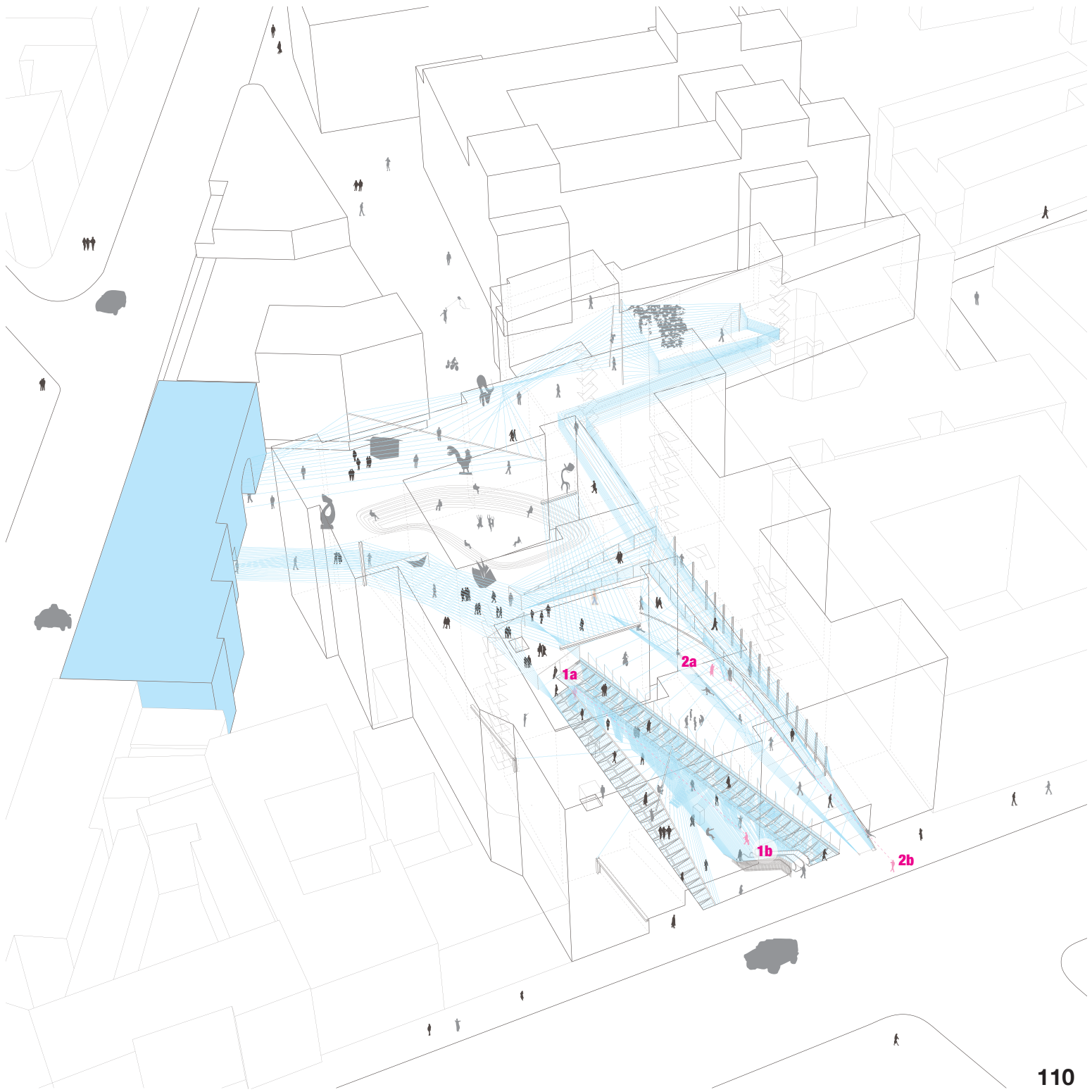






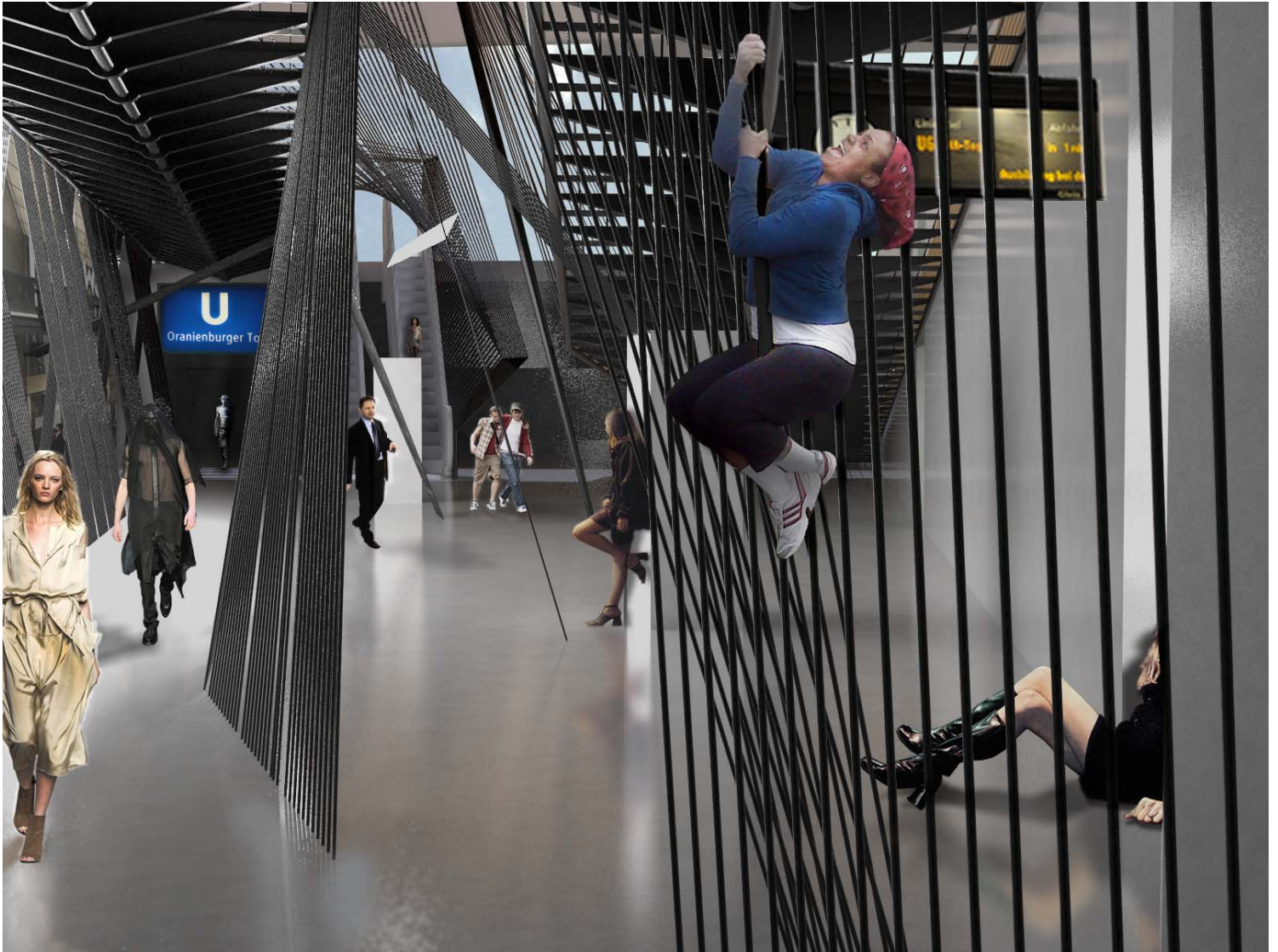
Renderings





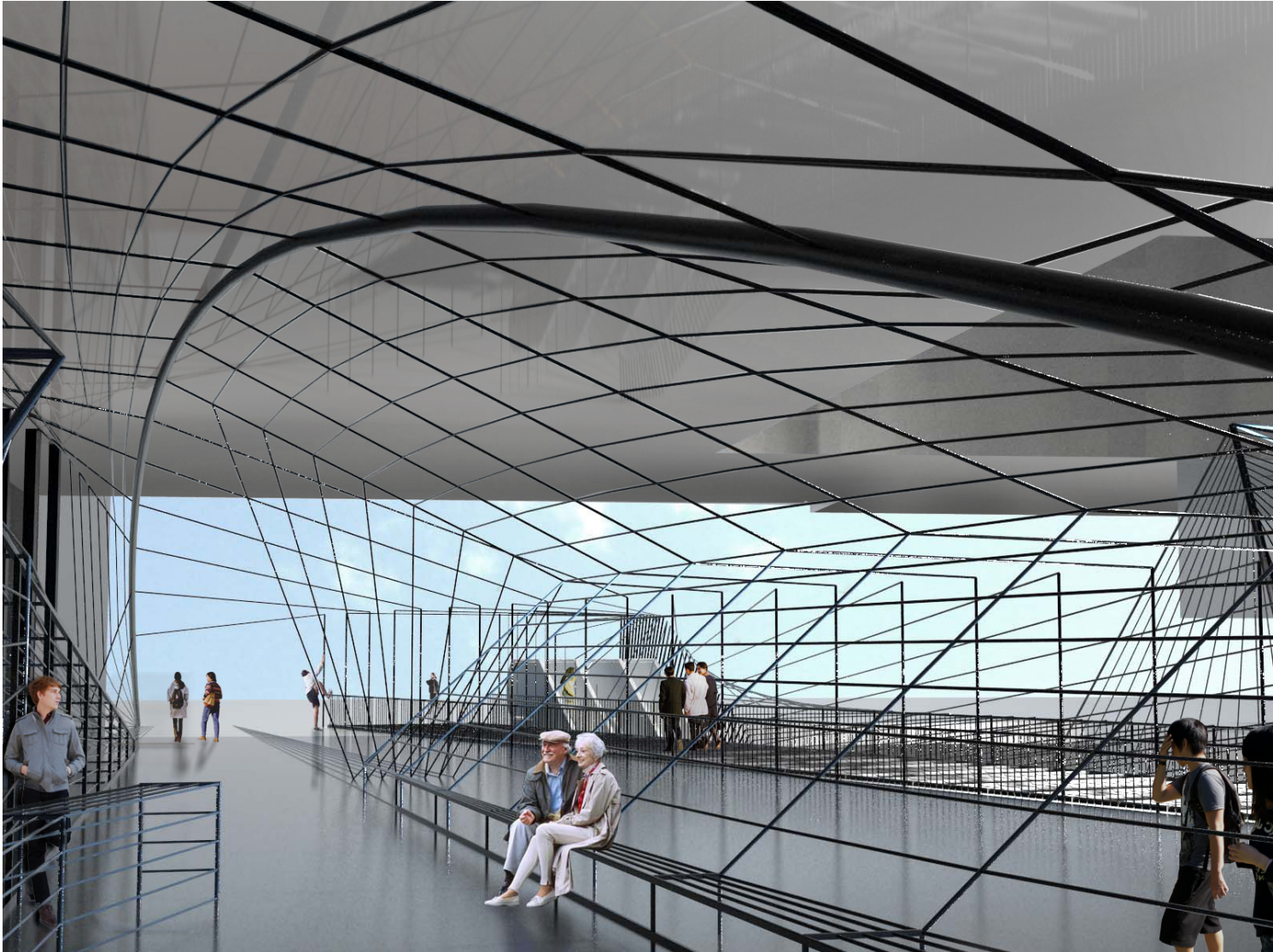
*Retail_Fashion Catwalk_Subway

The renderings capture the Flickr montage spirit by corresponding views at the same moment in time from two vantage points.



1a)

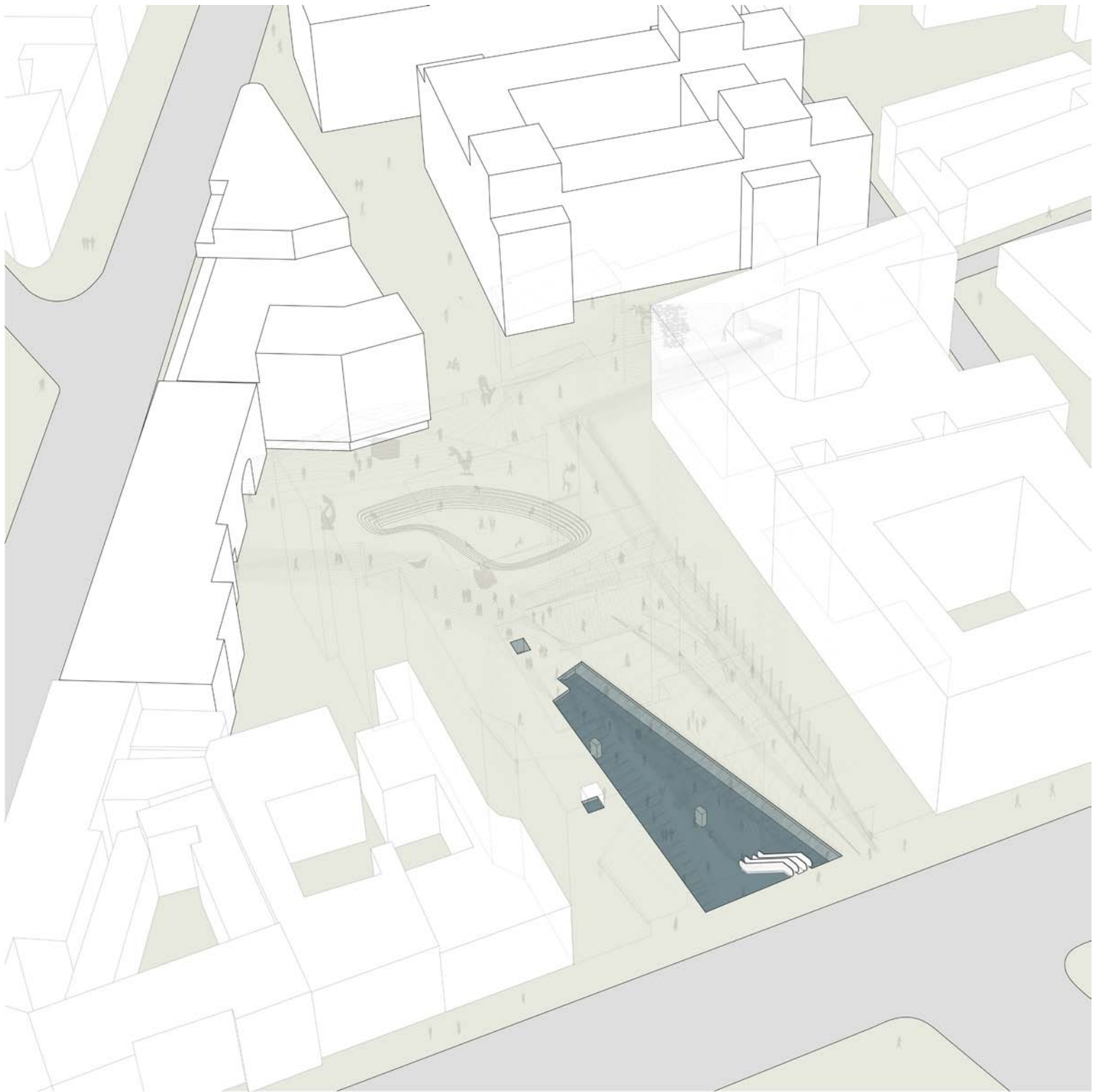
***Retail_Seating_DPZ Corridor**

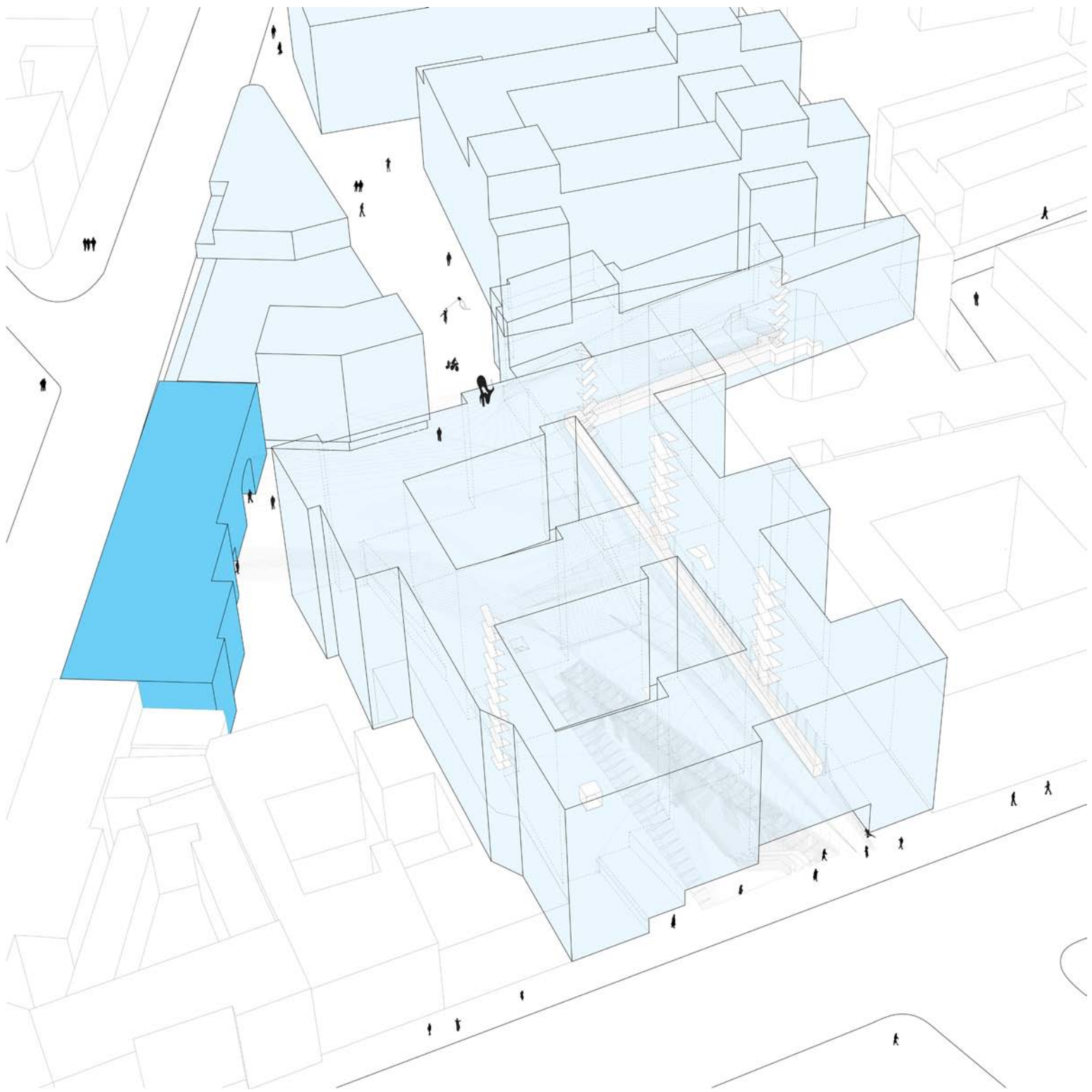


2a)

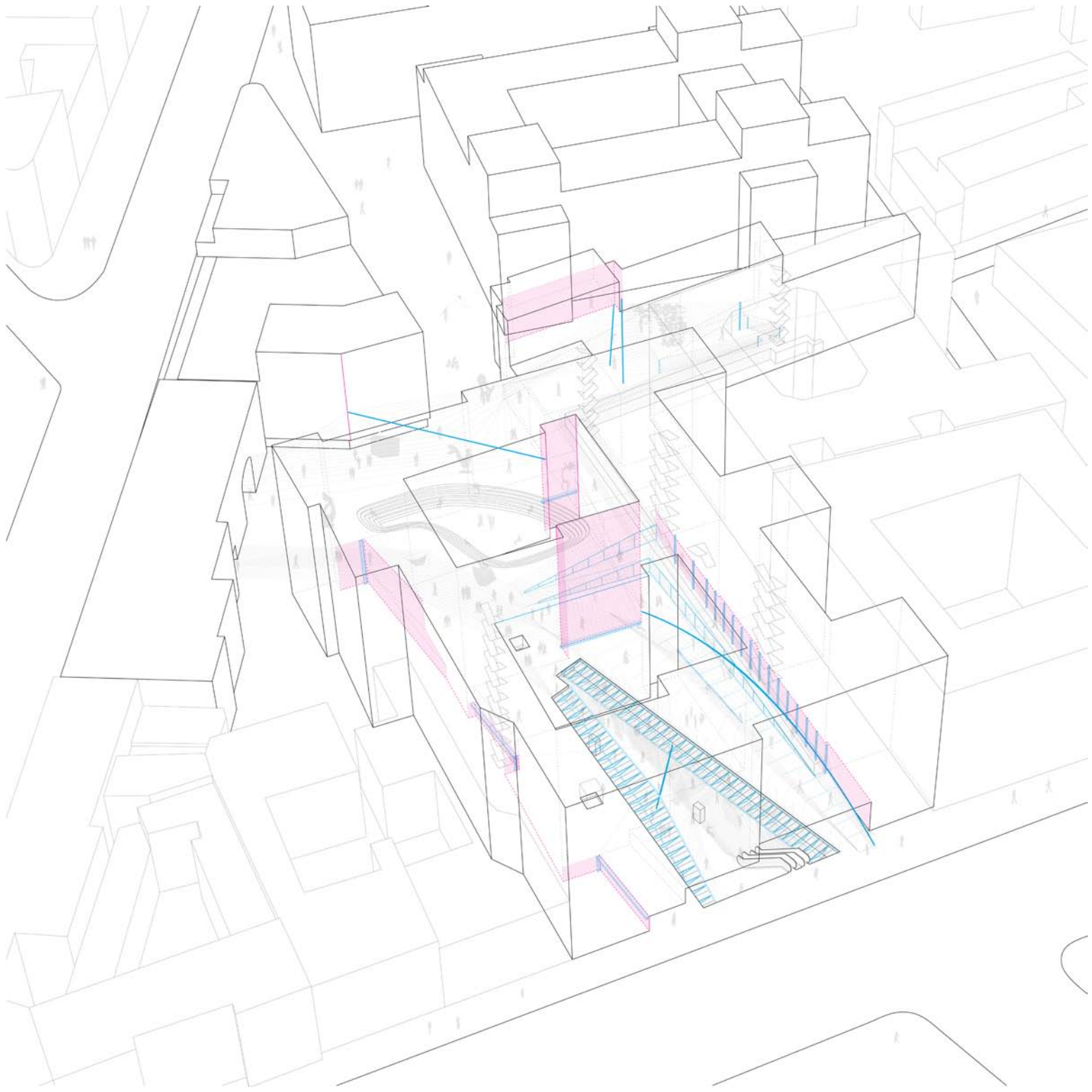


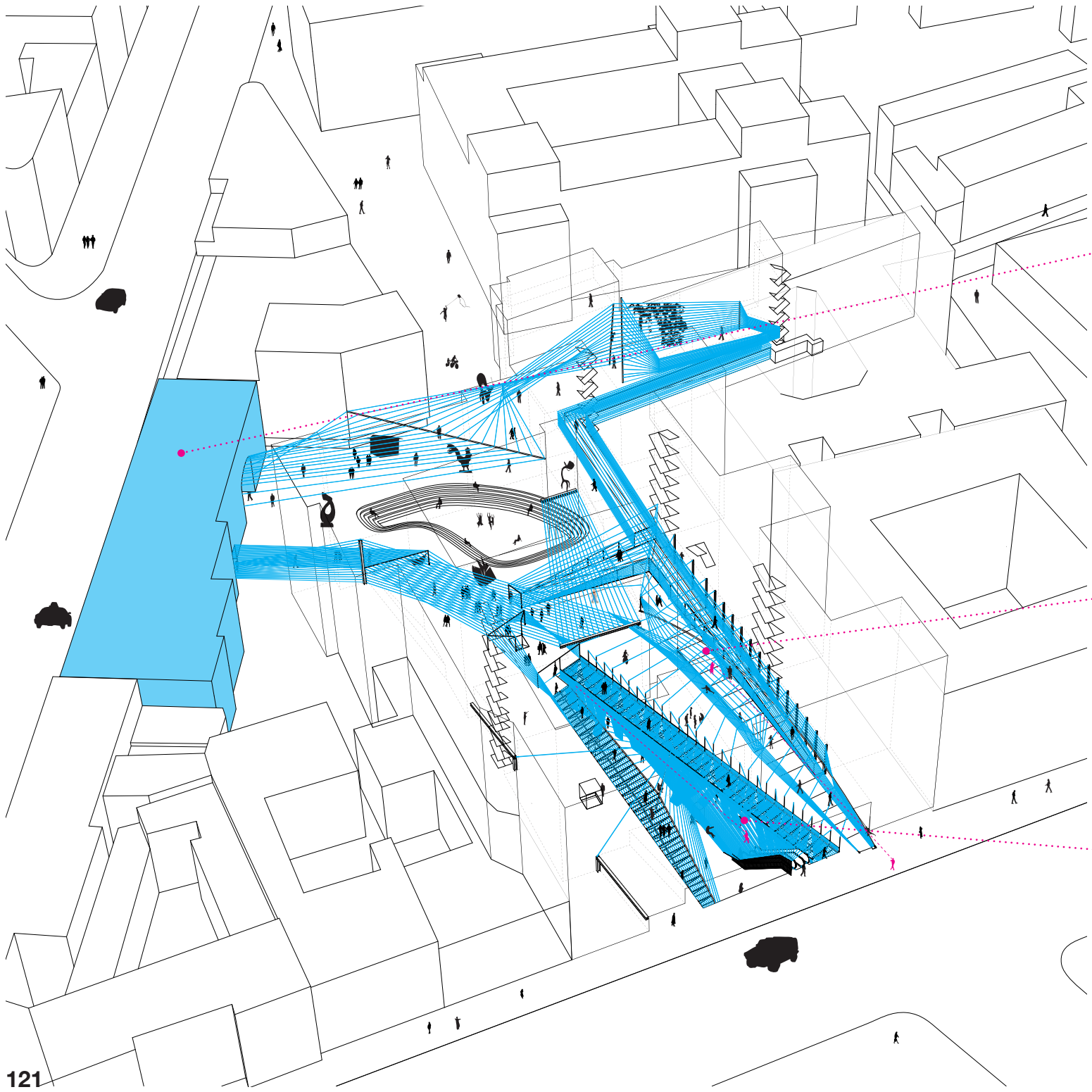
2b)





*The intervention is dependent on the DPZ plan, and relies structurally on DPZ. The construction documents would have to change a bit to accommodate the slightly extra loads.







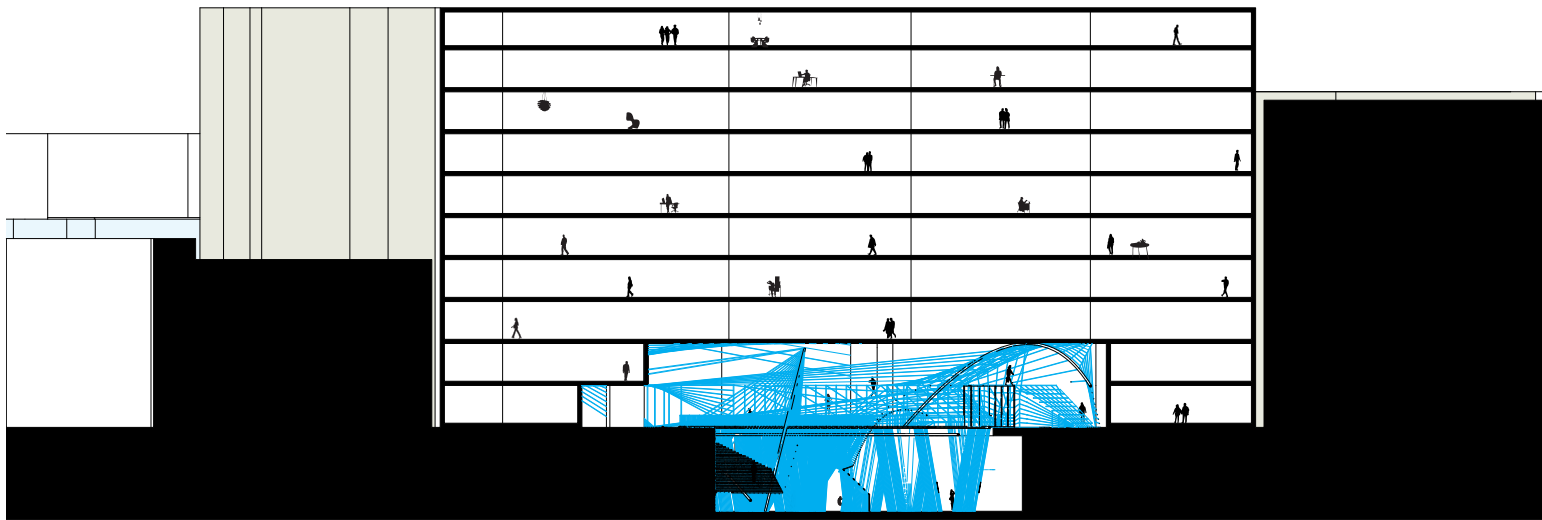
**TACHELES: Cafe, Cinema,
Galleries, Nightclub, Studios,
Theatre**

**EXISTING: Urban Artery
DPZ: Corridor, Retail
NEW: Seating**

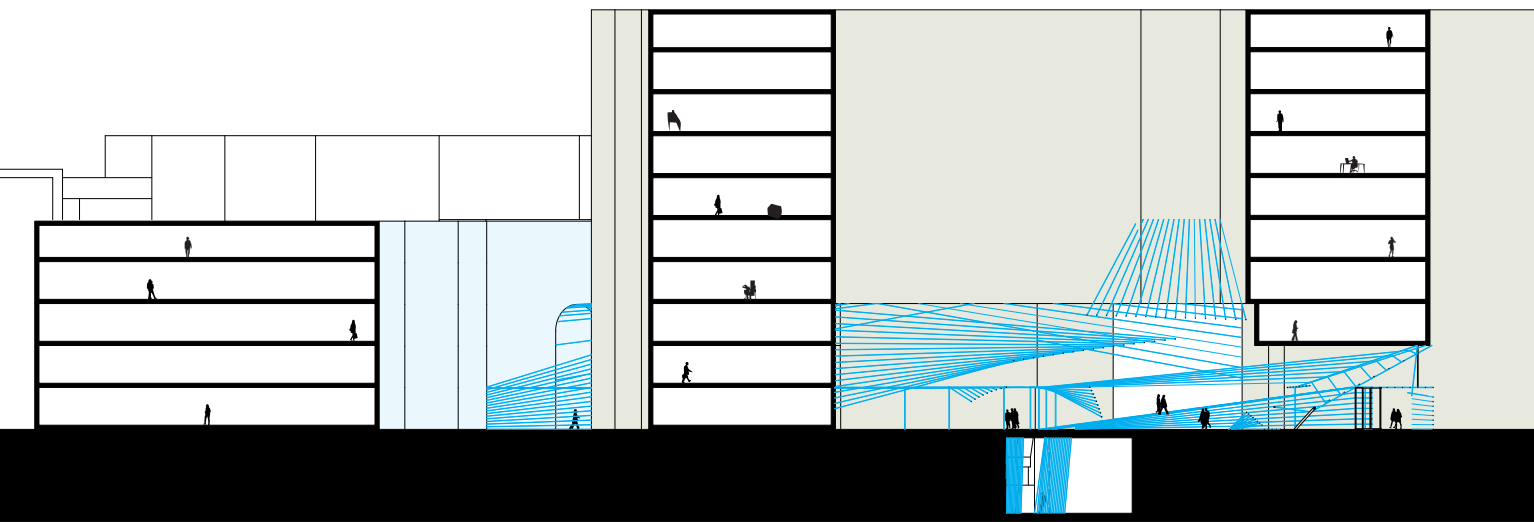
**EXISTING: Berlin Metro
DPZ: Retail
NEW: Fashion Catwalk**

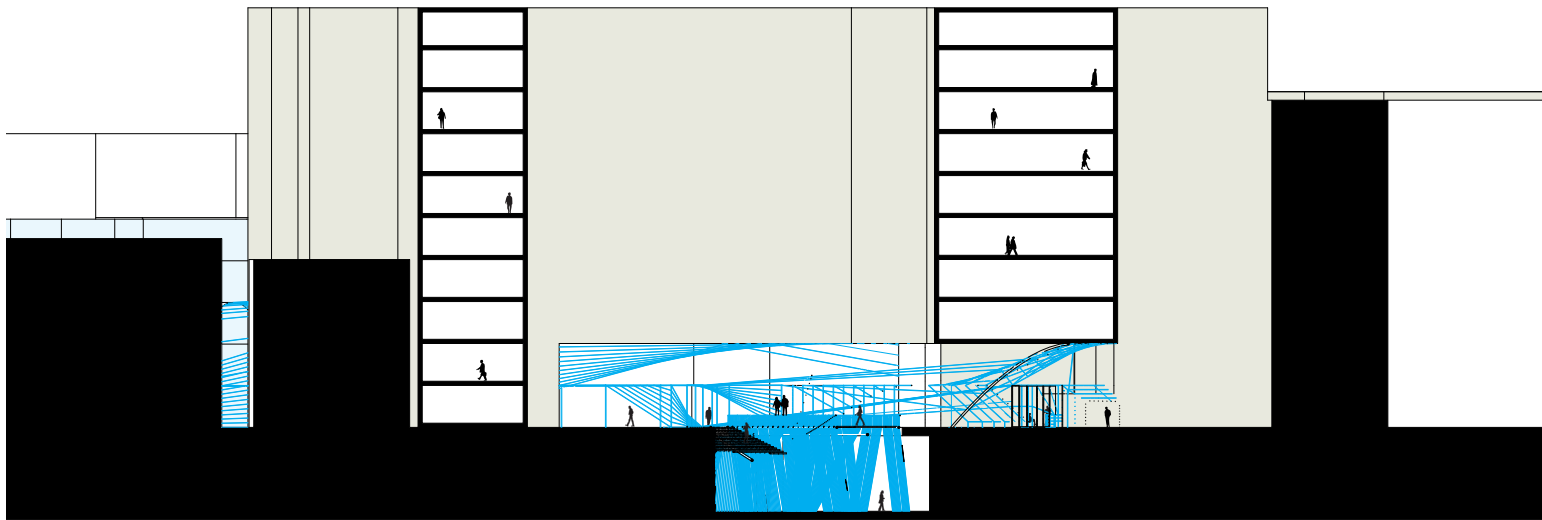
Sections

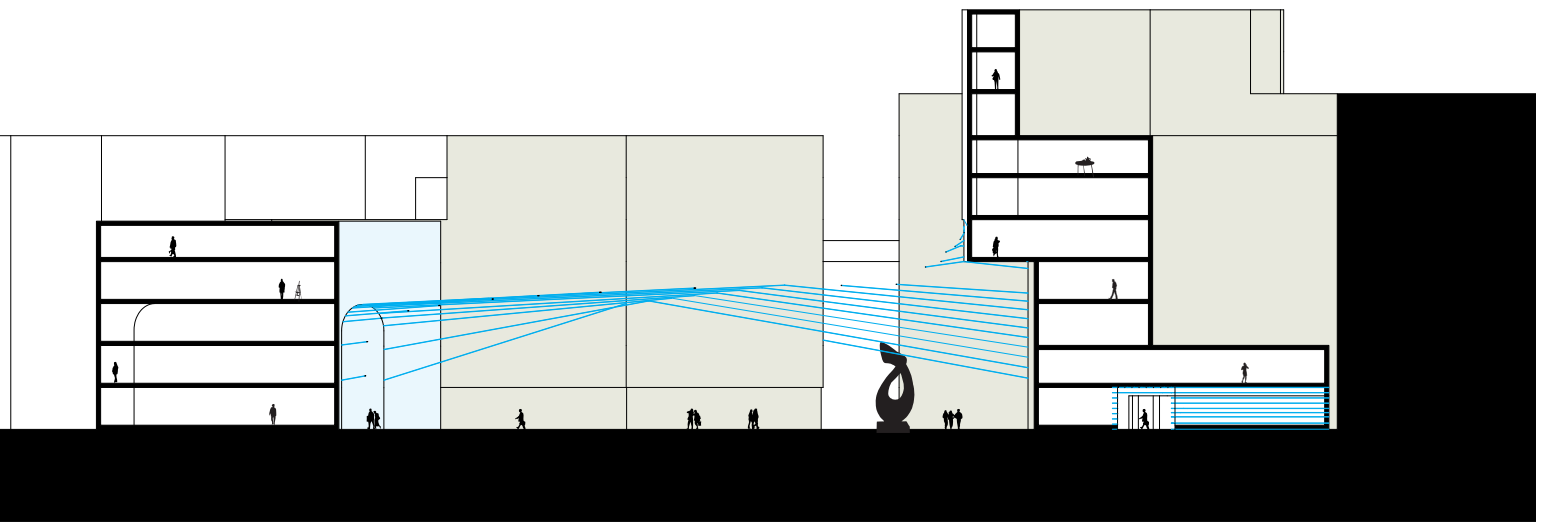
Transverse Cuts

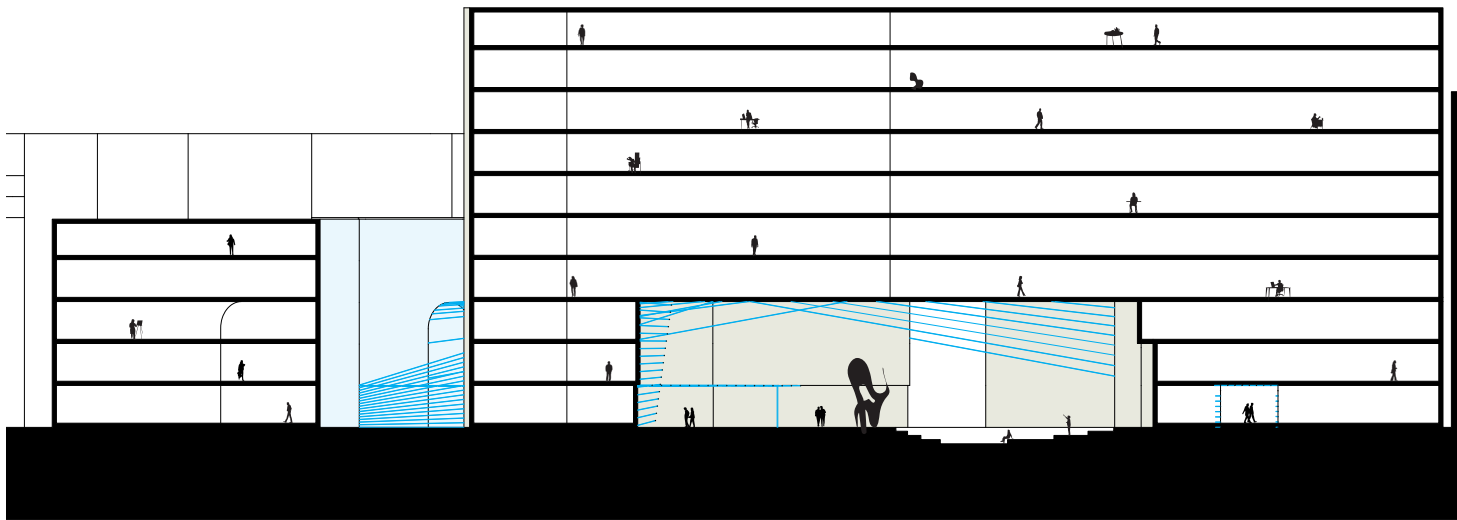


*refer to roof plan for section cuts

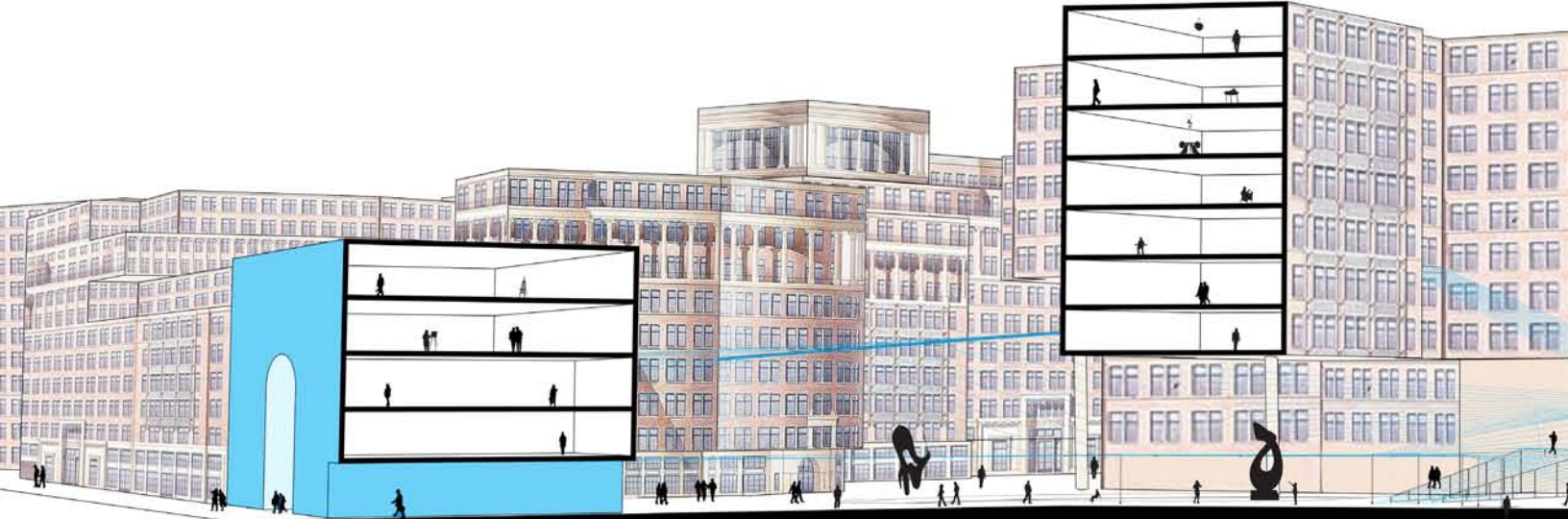


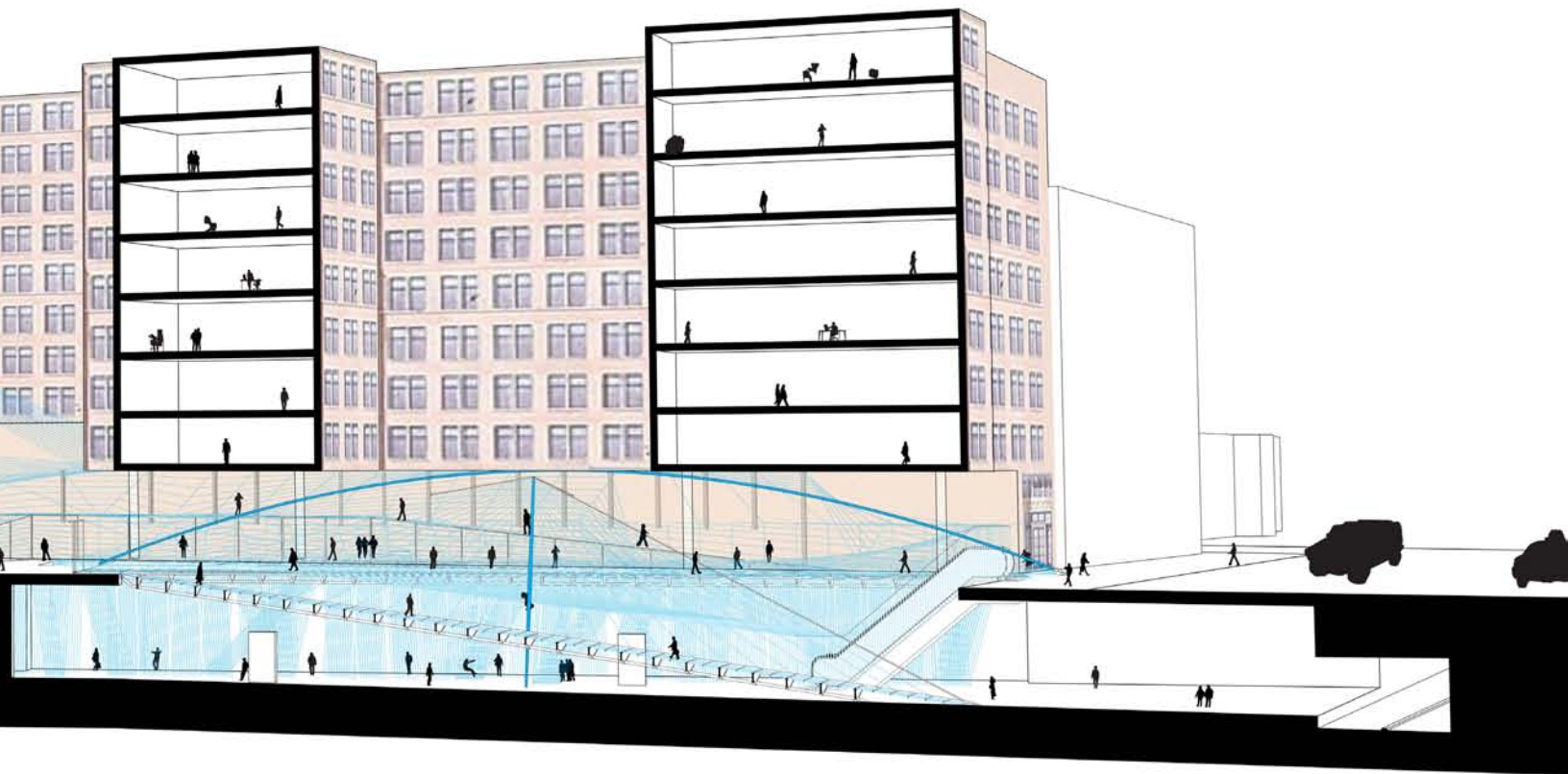




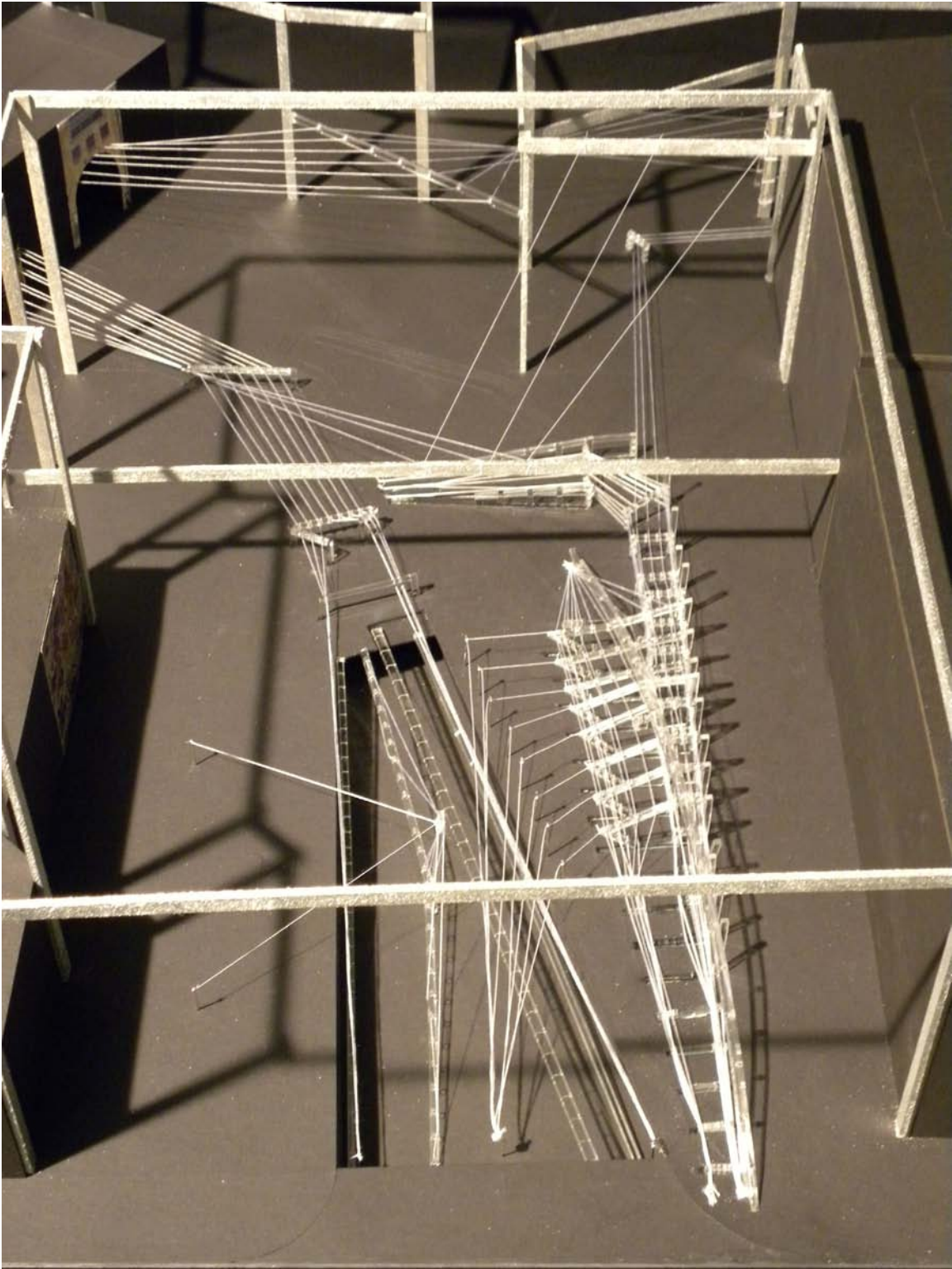


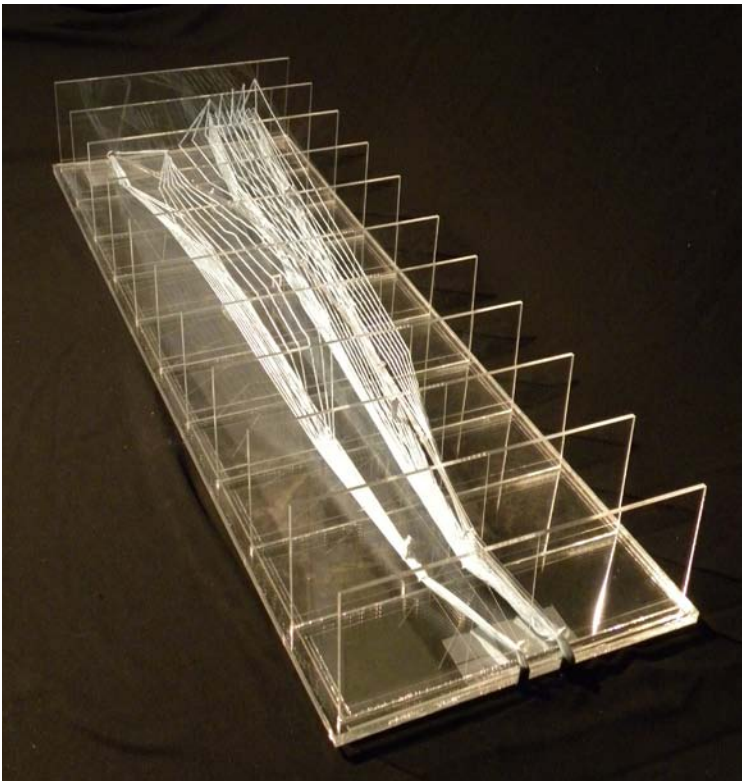
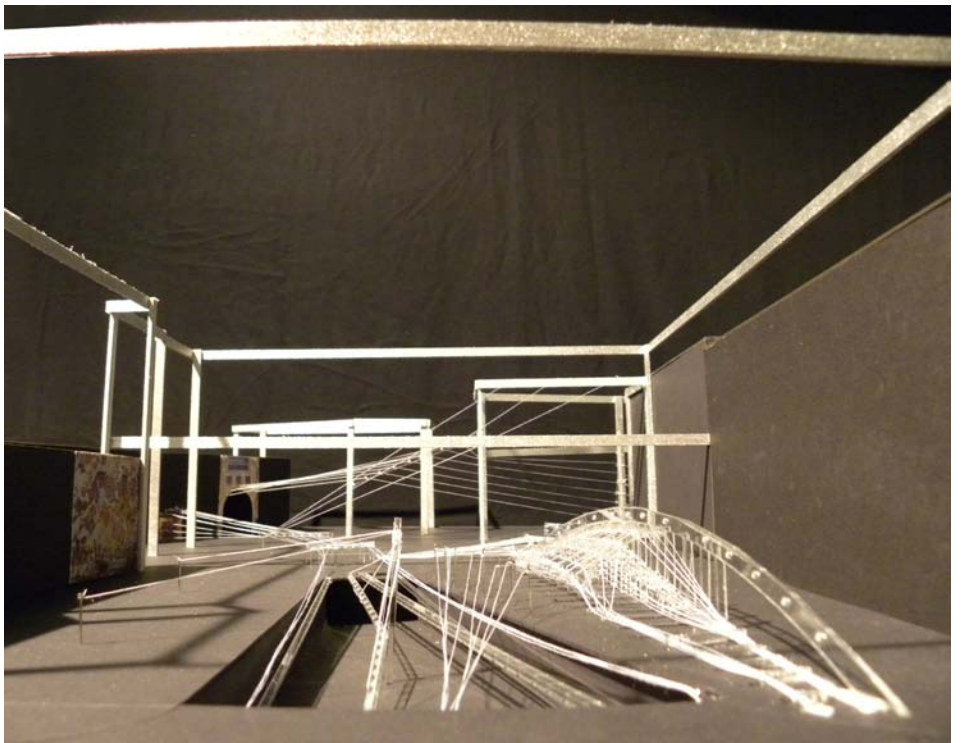
Longitudinal-Jogged Cut





Models





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Dialectical and gentrify are also defined

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A collection of influential writings from practicing architects on architecture, modernity, and the public sphere. Pallasmaa's "Inhabiting Space and Time" and the philosophy of Jürgen Habermas have been referenced in this abstract, however, many other writings in this collection have influenced my contention.

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Volume 3 of this series includes more quotes.

Flickr <www.flickr.com> (various authors)

Flickr Mapping photos

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Julia Mandle is an artist who focuses on urban interventions using various media. She is a primarily performance-based artist due to its social and public nature. Her work engages social and spatial experiences.

Miljacki, Ana, Amanda Reeser Lawrence, and Ashley Schafer. "2 Architects, 10 Questions on Program: Rem Koolhaas + Bernard Tschumi." *Praxis : journal of writing + building* 8 (2006): 7-15.

Nicolai Ouroussoff. "The Civic Value of a Bold Statement." *New York Times* 2009, sec. Art & Design: <<http://www.nytimes.com/2009/06/05/arts/design/05coop.html>>.

Nicolai Ouroussoff's review of Morphosis's Cooper Union project was where I first read about the "Age of Excess". This concept has helped me to validate a turning point for architecture, and subsequently form an argument that economy has created a culture and crisis of extreme privateness.

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Event-Cities presents numerous projects, which engage architecture and event. Several concepts are presented such as transprogramming and transient events.