

COOPERATIVE ARCHITECTURE

Creative and Social Design Modes as Urban Practice

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ABSTRACT

Directing towards future modes for architectural design in existing urban contexts, the concept of cooperative architecture is defined, looking not only at future urban spaces lived, used and designed in cooperation, but also the representation, understanding and communication of space as well as ways of working at the intersection with other disciplines. To start the discussion three reference projects were examined, showing the complexity of their social and spatial relations as a curated exhibition thought as format for exchange and discussion. Highlighting the spatial qualities, atmosphere and cultural capacity of the cooperative architectures understood as lived spaces, qualitative research methods and an inventive exploration helped to bring together the collected material and try a first categorization. Curation in this sense is used as a research tool to experiment and reflect, positioning the act of researching in a changing and interdisciplinary context that opts towards a future process of architecture and urban design as creative and social attitude.

Keywords: *Lived Space, cooperative architecture, creative and social design methods, cultural heritage*

Thematic clusters: 1. City and project **Topic:** Urban design and public space

Cooperative Architecture – creative and social design modes as urban practice

Departing from the idea of cooperative architecture, the changing practice of architects and urban designers is posed as a question directed towards a more open and flexible design process. Also the (re-)understanding and (re-)consideration of designing space as creative and social practice has to be thought in its new and more complex context given by the fast development and transformation of our urban surrounding and the necessity of a different, more care taking approach towards existing spaces. Addressing architectural design in cooperative processes of planning, production, change and use and conceptualize a future idea of the city as social, cultural and political space connected to the whole society, alternative approaches for architects and urban designers and new roles at the intersection of disciplines have to be developed and taken. For this we have to read already existing spaces much more as socio-cultural dimension, cultural capacity and atmosphere that can bring people together and has to be thought of and expressed not only through the classical repertoire of architecture, but also with reflective methods and tools that bring in a new and metaphoric dimension of understanding, designing, communicating and producing space. As Nilsson argues "contemporary challenges need new approaches and ways to manage the complexities of current urban situations and built environments" (2013)

Cooperative architecture within this research is understood as concept that on the one hand answers to the question of how we want to live together but also questions how spaces of common production, change and use are designed, built and lived and which role architects and urban designers take in producing or adapting them. The term brings together 1. spaces or models that can be defined as Lived Spaces and show complex spatial solutions for a flexible and ongoing process of co-living, -working and -interaction in public space, 2. perspectives on and interpretations of cooperative architecture as complex structures, communicating and understanding space through interdisciplinary produced narratives and approaches from other disciplines and 3. active modes and urban laboratories of design research and ways of spatial production that practice a collective act of thinking, designing, conceptualizing and building and define artistic and ethnographic tools for a future urban practice. Following the definition of "cooperative", the term also questions the mutual assistance of architecture leading to the question of performative aspects of space.

According to Wolfrum the performative character of the process of designing is the active involvement of users and the creation of new realities (2015,p. 84). It thinks the city and its inhabitants – the physical and social environment– together and focuses on the spatial experience of perception and action of a process, situation or use (Wolfrum in Buchert 2014, p. 141). It is a way of showing versions of space, or in this case the modes of spatial and cooperative design through spatial use people make of them – thinking the city together with its users. The spatial and social transformation in this way influence one another and become more important. Space is not only a physical form, but also its relation to society and the social habits (Eckardt 2004). "Architecture [therefore] has to be redefined as it no longer results from creating shapes in space, but rather from fostering relationships within it" (Müller, Guallart and Soriano 2003).

One way to do this, is to find new design approaches through the creative analysis of spatial usage of the already existing and to merge artistic and scientific approaches, expanding the repertoire of urban design, learning from other or cross disciplinary approaches to space like "architectural ethnography" (Kaijima, 2018), "Cinematic aided design" (Penz 2017), "Sensorial urbanism (Zardini) or visual sociology, creating new design and action related formats as output. Space here is used as a medium or tool to experiment and as a starting point to

record, think and transmit the interaction of space and society in a new way and "lets buildings speak" (Till 2018) in various ways.

The goal of this research is to reflect actual debates on cooperative processes of design, discuss the changing expertise of architects and urban designers and formulate approaches, tools and modes for the design of future spaces. The main research question in this context is: How can future design modes for the design process as creative and social practice be derived and developed from the creative analysis of examples of cooperative architecture, enhancing spatial perspectives of various disciplines and spatial cooperative design research experiments, putting performative aspects in front.

1. Methodological steps

To cope with this topic the three ideas connected to the concept of cooperative architecture; spaces and models, perspectives and narratives and laboratories of co-creation are developed step by step and build the main structure of the research. Each of them supports the development of the research's empirics and further proceedings as an open-ended process. The research follows an inductive approach and uses grounded theory (Glaser, Strauss, Anselm 1998) and field research. As "practice as research" project it doesn't try to find a research gap, but aims to address a bigger picture through the creative analysis of urban space. Rooted in the discipline of architecture and urban design it refers to selected aspects from sociology, ethnology and cultural studies. According to Wolfrum the sensory perception of urban space provides insights equally significant to research in libraries (2015). Field trips, observations of everyday life, intense involvement with locality and transitory places play a more and more important role in emerging urban studies and need new ways of processing the information collected. They are connected to the idea of integrating performativity into the design process – changing the culture of building and design and the action of architects from working on finished plans to thinking about the open design process involving the people connected to the spaces. Gordon Matta Clark for example, who through his active engagement in space followed by reflections on their documentation, converted space into a space of mind (Attlee and Le Feuvre 2003, p. 40) and made the process accessible to a wider public or directly provoked with his action.

The **first research part** (Spaces / Models as Lived Space), which is the focus of this paper, defines three reference projects in Berlin (Exrotaprint), Liverpool (Granby four streets) and Barcelona (Can Batllo) as "Lived Spaces" and positive urban situations, highlighting the complexity of their social and spatial relations, organization and program, the cultural capacity and atmosphere. Selected according to a catalogue of aspects characterizing cooperative architecture and research pragmatic grounds referring to the accessibility of informations, all cases show projects at an urban scale, strongly connected to a historical, social and spatial context, and stand for places of encounter. They bring together people from diverse backgrounds – a society mix – in several settings, which somehow shows the spatial translation of a contemporary understanding of democracy – aiming for political equality (Allen 2020).

The aspects characterizing cooperative architecture were also used for the analysis of the spaces and bring together the **complexity** of urban space, its social and spatial mix and the idea of coexistence; the **recycling** of existing structures as a rediscovering of its qualities and its understanding as a lived space; the project taking place as an **ongoing transformation**, not as a before and after; the use of **alternative organization- and ownership-models** moving away from

a market-oriented interest or an investor controlled development; the creation and transformation of the space in **shared authorship** as well as **the cultural capacity** contained, enabling sociability and exchange. Following these principals, the selection of the three cases is not connected to a specific spatial setting or strategic position, but to their social emergence and an existing spatial possibility, allowing the unexpected to happen. They are not understood as goal-oriented projects, but as processes of socially and spatially oriented decisions, formulating a base for an open, tolerant society and important part of politics and culture.

The analysis of the three case studies is important, as they are exemplary urban developments, showing topics of interconnection in a social, cultural, economic, ecologic and of course also spatial sense, emerging in actual urban design discussions and possible solutions and a necessarily changing role and attitude of the "spatial practitioners" – architects, urban designers or other spatial actors – here strongly involved on site. The space's value lies in the cultural and creative aspects contained, their presence in society and the merging of bottom-up and top-down processes as well as showing a strong engagement of the users in place and society that together with the architects and urban designers, which in the cases are often part of the users group, challenge the legal framework and interpret regulations creatively.

They were examined through a first approach and own inventive exploration, a creative analysis connected to the "As Found" – a new seeing of the ordinary, an openness as to how prosaic „things“ could re-energise our inventive activity." (Alison Smithson 1959) The field research and on site exploration were carried out through qualitative interviews with the architects, designers or initiators of the processes and the collection of archive materials or review of existing literature. Space was not only recorded documentary but experienced sensually, applying visual and inventive methods – photographing, filming, sketching and "writing the sites" (Rendall 2006) The act of writing draws on spaces as they are remembered, imagined and observed following the idea of space of collective memory and action, formulating narratives to bring together various perspectives, layers and scales. The so collected data was then mapped, categorized and put up for discussion through a multimedia-installation that helped to better understand and communicate the spatial qualities and performative aspects contained. It was the starting point for a reflexive practice directed towards a critical and analytical field between theory and practice, leading to further debates on co-designing, -changing and -producing spaces through a process oriented, open-ended design approach. It aims at understanding cooperative architecture as Lived space and relevant concept for future spatial production through the reference projects.

The **second research part** (Perspectives on Cooperative Architectures) helps to broaden the gained understanding of a more complex concept of space with ideas, perspectives and associations produced as artistic interpretations and reflective work with different methods, expressing the through vision and motion perceived spatial situations (Maholy-Nagy 1947) and their way of conceptualization and realisation. Brought together as combination of visual representations and a critical reflection on the applied urban practice which bring together top down and bottom up processes, in which the people in space actively engage. In qualitative and explorative interviews with some of the involved producers the different spatial expressions and cultural science based understandings of space will be questioned. Examples here raise from the spatial soundworks of Janett Cardiff and George Miller, over writings following Georges Perecs observation modes to theatre plays like "Großbaustelle" by Rimini Protokoll, where visitors step by step arrive at an understanding of the complex processes inherent in six situations, the inside perspectives of them and their in-between connections which as a meta concept is experienced when zooming out.

During **the third part** of research (Modes and laboratories of design research) these ideas will be connected and used in a different way as collaboratively produced design research formats applied in urban practice. They approach, think, design and produce space collectively and work at the intersection of a material and spatial design and its everyday-use that references the idea of Happenings (Gordon Matta Clark). Criticism and reflexivity in this laboratory - situation is challenged as a form of knowledge production. "Site writing" as described for the first part of the research here takes one step more as a performative language production. It is at the same time reflection and expression, realized in a collaborative working process that creates new scenarios, concepts and imaginations. Within the design research projects already undergone in teaching to develop possible tools for architectural design, the history and memory connected to a space always played an important role and was used as a "can opener" (Corboz 1978) to the further reflection and the collection of material that then could be interpret. Working with sound, film and writing when conceptualizing and designing space has led to experimental and collaborative working formats which in the repertoire of architectural and urban design modes have to be discussed much more in detail.

2. Context: The city as framework and resource

The today's city in which ideas of cooperative architecture are located, can be interpret as "augmented city" (Carta 2017) characterized as a growing, fragmented, multicultural and complex city, that is open, inclusive and creative, putting an emphasis on already existing gaps and spaces that have to be developed. Also the "creative city" (Landry and Bianchini 1995), that highlights the always needed creativity for cities to work as markets, have a mix of races and culture, create new ideas through interaction and allow people to live their ideas, is an interesting concept within this context. In both cases the complexity of the city is seen as a resource that requires a multidimensional understanding of space and a more flexible and improvising action (Finkenberger, Baumeister, Koch 2019)

The three reference projects examined in the following work as new platforms for social exchange, allowing an ongoing and flexible process of spatial change and adaption, transmitting social values through a collective memory attached to them and creating nodes of creative experience that help to derive tools as options for a resource bound action. Lived spaces are socially influenced and subjectively perceived spaces that gain their significance through practice and use in the everyday, implementing changing processes and thinking physical and social space together (Lefebvre 1974, Boudon 1969). They allow us to think of the city "not only as level of reality, but collective mode of reflection" (Boeri 2004), which deal with the existing and are dynamic constellations, cultural artefacts and "performative characters of the processes of designing" (Wolfrum. p.84) that "give rise to a continuous reinvention of the meanings or re-imagination of a site" (Miles, in Cartiere and Willis 2008) Also Jane Jacobs states "old materials are needed to reinvent the cultural life of inner-city environments and seen to resist high speed capitalisation (1963)." The selected reference projects therefore show built urban situations as "fluid entities in the making" (Latour/Yaneva/Geiser 2008) – the different projects as ongoing processes.

City - making is seen as social process, a relationship between social and physical shaping of cities, between how people use, create and live in social spaces, and the formal and informal material as well as embodied production of urban environments (Tonkiss 2013) The city has a cumulative capacity, that is transformed by accumulation, addition and superimposition, demanding reuse and the reconversion of existing urban materials

(Koolhaas 2001), but also the creation of alternative narratives and maps (Amin and Thrift 2012) which is brought together throughout the research.

3. Mapping spatial qualities of Cooperative Architecture as Lived Space

The creative analysis started with a multimedia installation was intended to define the aspects of cooperative architecture as Lived Spaces more in depth and to try out a first ordering of the collected data from the field research (First research part). All of the three examples are Lived spaces and pieces of the city – urban spaces, formulating a base for an open, tolerant society and important part of politics and culture – building culture that is connected directly to its surrounding. They all cover the characteristics connected to cooperative architecture as Lived Space: an ongoing and unfinished process of transformation, the intersection of social relations and spatial fragments, unusual politics of organization and use, the departure of an existing space and the cultural capacity contained, as well as the idea of complexity, reflected in ideas of coexistence (living working and public space working together). Nevertheless each of the projects is used to explain only two of these characteristics in connection to a performative character expressed or formed.

The value of these projects is not only to be found in the use and performance of their everydaylife, but also very much in their spatial agency, that shows a culturally linked, human-based approach and an active engagement of both designers and the inhabitants as well as an open ended spatial manifestation of society and a spatial understanding of democracy. Having many similarities in their characteristics in common, the three projects also are very different from each other – in size, the territory they occupy the amount of users and spaces and their organization, in place – the situation as found and the history contained, as well as in context – the country, district and neighbourhood they are located in as well as their historical, present an future role which is strongly connected to the set regulations.

The following part is an attempt to bring together the ideas of the multimedia installation and try to give an overview in which way the three projects are used for the further research. Each of them is described on the one hand from a subjective perception following the observational modes of George Perec (1974) (*written italic*) – drawing on the experience made when visiting the sites and on the other hand referring to the concepts represented by each study (written regular) – already defining a first interpretation of the findings.

1.1. Berlin, Exrotaprint (May 2019)



Fig. 01 Exrotaprint Location (Own creation based on data from Google) Fig.02 Impression of Buildings (Own photography)

"Exrotaprint" is an old factory for printing machines from 1904 with extensions in the 1950s, located in the workers and immigrants district Wedding (Berlin). Originally designed by Klaus Kirsten it was transformed and redesigned by a Planning team of architects (Oliver Clemens and Bernhard Hummel) and artists (Daniela Brahm and Les Schliesser) who had been working on site for many years before the sudden real estate interest lead them to become active and put up a concept to not only prevent the space from speculation, but also to open it on a long term view to the very diverse and randomly assembled user groups already installed in the place. Organized as non-profit association (Verein), the ground is owned by two foundations (Edith Maryon and trias) preventing it to fall back on the market and allowing it to be a space open to everyone. Slowly the association restores and makes small additions or changes in the building substance according to the users needs.



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protected monument or better to say a building complex that somehow already tells its story on it's own. I hear the circular saw from the workshop in the ground floor atelier, watch some people entering to the language school, sit outside, in front of the Cafeteria where they are already preparing lunch. It smells good. I sit there with some workers, two women talking about movies and one older man with a grey-black moustache reading

a newspaper – across the way there's a big sign with the explanation of all the small enterprises located here, names of artist's studios, printing workshops and, and, and – I already know them from the webpage – it's a good mixture that gives life to the old, wise and often retouched walls. I remember the first time I came to the place – seeing the tall building – the sign of Exrotaprint – from far away – with the rough look of Berlin monuments ... an industrial charm that provokes curiosity, a symbol and open space for the Wedding neighbourhood as well as a place of shared experiences.

Fig. 03 Timeline with social and spatial transformation of Exrotaprint (Own creation)

Conceptually it is the example showing the ongoing social and spatial transformation as a continuous process, the heterogeneity of its users and a model of politics of organization and ownership. Also one of the users highlighted the importance of a mixed space thinking about the development of the society. In the installation the collected information was mapped and presented as a timeline that brought together the spatial processes on one side and the social ones parallel to it on the other side. Following the architects and artists that developed the place, the building complex of Exrotaprint is described as "social sculpture" (Beuys) which stands for the arts potential of transforming society, which in this case was done by the architecture itself. Space here is used as a medium that through art and usage can operate into the context of society and thinks together the organization of the space, its social use and spatial transformation.

1.2. Liverpool – Granby Four streets (August 2019)



Fig. 04 Exrotaprint (Own creation based on data from Google) Fig.05 Streetlife at Granby (Own photography)

Granby Four streets is a Victorian housing district built around 1900 in Toxteth (Liverpool). Its today's performance and maintenance was developed by a group of inhabitants and the architects and artists collective Assemble, who spent several months in the area while researching, discussing, testing, realizing and performing design ideas for a transformation, adaptation and change of it. As well the monthly market, the guerrilla gardening and the use of empty spaces were imaginations the inhabitants followed in order to transform the district again to a vibrant urban space. The collection of projects realized by Assemble are interrelating and during their realization were presented and discussed as "collective conversations". Space here is used as a stage observed and questioned intensively. The representation within the exhibition shows the small projects done since 2011 within the neighbourhood and their appearance in the today's everyday life. Some of them provoke a temporal

change (market), others were realized as permanent spatial transformation (houses and community indoor garden), visual improvement (gardening) or socially connected work possibility (the installation of a ceramic workshop) and others allow multiple interpretations of how to use the space (empty street) as it is not yet determined.

Walking around the indicated streets in Liverpool was interesting, because – to be honest – there was nothing really to see. I watched the children play or coming together in front of the Kiosk, saw all the houses from the outside – one next to the other – made of red and yellow bricks – typically English. I saw some people walking up or down the streets and then there was the Workshop, where I could hear the working of a machine and once in a while could get a glimpse of a human being – a head, a leg or a working hand – in-between of the tiles, plates, lamps and bricks. It was after the second visit that I discovered the public winter garden – one of the Victorian houses where the core had been removed to offer the space as an inside garden to everybody. A hidden public space, one had to know to be able to find it. Here it was visible that something had changed and it was the reference to the whole transformation Assemble had done together with the community within this area. Here the people through the activities in the area were connected to their houses and some who had grown up in the area even came back. Also there was this empty street that reminded me of how I always had imagined Detroit – with rotten and empty houses, that still had a piece of artwork on them and seemed to wink. ...the bouncing of a basketball, loud music, gatherings before or after church, a playground for the children, green gardens, bees and sometimes a car – it was a space that remembered of what would have happened to the houses of the other streets if the inhabitants had listened to the authorities and moved out. Now it was the outdoor living room for everybody.



Fig. 06 Mapping of performative urbanism and spatial atmosphere of Granby four streets (Own creation)

According to Wolfrum spaces are performative insofar as particular versions of them are brought forth through spatial use people make of them. (2015) Therefore this example conceptually stands for the material space performed through everyday life and participatory design as performative urbanism connected to spatial

qualities, the atmosphere of the space and its transmitted cultural capacity. Assemble – the group of architects, who worked on this place and spent a lot of time talking to and visiting the neighbours to understand their spatial use, acted in a performative way as they lived and worked in the streets during the transformation process and continuously brought it up for discussion.

1.3. Barcelona, Can Batllo (September 2019)



Fig. 07 Can Batllo (Own creation based on data from Google)



Fig.08 Public Bar in "Bloc 11" (Own photography)

Can Batllo is an old textile factory created 1878 by Joan Batlló i Barrera in the district of La Bordeta (Barcelona). The area and buildings were partially developed by the neighbourhood together with the architecture collective LaCol, who works and partly lives on site and has been helping out and consulting the self organized neighbourhood space. Some buildings of the large complex with workers history are now overtaken by the city and following the plans will be developed as archive. "Bloc once", was the first reused building of the complex that has been renewed and changed according to necessary functions and offers space to many different public functions; a bar, a stage, workshop rooms and a childrens climbing place, an open kitchen with a multifunctional space used for dance events and the open workshop. Together the co-authored spaces form a large patchwork that allows a free and creative adaption to the users. Here a dog yard can be find next to a vegetables garden, the basketball field across the volleyball net and some ways for the flaneurs. This complexity in the exhibition was brought together and showed the interconnection of all topics, but also layed out the islands each of them creates. It was one big picture brought up by many.

First impression on site: This space is huge. The old buildings of the former factory at the entrance transmit a certain character and I feel accompanied, passing from the streets to the inside of the large block. Passing by all the spaces of Bloc Once – the neighbourhood bar with the staged stairs, the open kitchen for smaller gatherings inside, the printing firms, the workshop and the brewery – so many things in just one building – this will be a multifaceted spot once all the spaces are used again. But also now – surrounded by new social housing buildings, with la Borda among them, the office tower at the border and the (for sure) more expensive private apartment houses – people meet to do all kind of sports – Volleyball, Basketball, Cycling, Roller blades... They walk around and it seems like they enjoy this platform still under construction that promises a huge mixture. In the procedure of its transformation and planning many of the people here are involved.



Fig. 07 Collage of collaboratively managed spatial situations at Can Batlló (Own creation)

Can Batlló stands for the cooperative models of organisation, financing and design and the combination of old and new as montage of social action and spatial manifestation. It is a spatial tool for the reshaping and experimentation of society and offers possibilities for social and spatial production, experimentation and flexible use. As a montage in film it is a series of short shots sequenced to condense space, time, and information. It shows the complexity and coexistence of various actors in different sites of intervention that through acupuncture provoke small changes, creating a freespace open to everyone – "a space for opportunity, a democratic space, un-programmed and free for uses not yet conceived. There is an exchange between people and buildings that happens, even if not intended or designed." (Farrell & Mcnamara 2018)

The three projects were used to give an idea of what kind of space is imagined in this research as a mixed urban future space and to understand the complexity and layers connected to it. Space through its interdependency with social actions in this sense works as integrating and cultural connection point that has to be designed, lived and expressed differently than through the approved architectural repertoire. We have to (re)read the patina of existing spaces and the continuous material inscription that tells of its uses (Kajijima 2018) to change their function or add on situations "as found" (Smithsons). Making buildings speak and allow them to tell their process through the interaction of social, cultural and economic ideas that form them, could be one approach –actively living, discussing and performing a place, an other.

4. Reflections on researching and curating

"Practice based research allows us to think differently and recognize the discipline on its own terms – look beyond the text" (Lucas 2016, p. 44) It points out the necessity of a possible shift within the role and working fields of architects and urban designers activating, designing and communicating space. Therefore to change the researchers perspective leads to a more reflexive understanding of the subject itself and positions it within a broader research. Reflexivity is an important constant learning tool (Watt 2007). From a passively observing, theoretically routed researcher, to one collecting data of any kind and bringing it together into a new format as

a bricoleur, or being between the expertise of an architect, a reporter, a sociologist, an actively taking part user of a space and the curator, the role of the researcher here is shifting all the time. Also a curator today has an expanded role as active producer, reinventing a setting over and over again (Puwar and Sharma 2012) which overlaps with the idea of architecture, being a material practice and making discipline that has to constantly approach, think and (re-)invent the complexity of urban spaces.

Following Nilsson "new relationships between theory and practice, between research and practical designing, between academia, architectural practice and different actors in society, must be articulated and established through conscious strategies." (2013) I would therefore argue that the question of the public brings in another role – the one of a communicator and research facilitator that is important in order to make visible the contribution of architecture and urban design to the development of our society. Knowledge creation in architecture and design is always connected to the making – even within the discipline of design research it stays important to address this active mode of production and "do" (design) while thinking, reflecting, and writing. An activist researcher according Scaffidi, Lopez Franco and Sharkey, facilitates social change and empowerment and can affect long-term change of a place by contributing in theory and practice, defining new models and procedures (2019) which is also a goal of this research.

5. Conclusion

To sum up the presented ideas and the first approach towards an open concept of cooperative architecture, bringing together Lived Spaces and ideas to continue the research with interdisciplinary perspectives and active modes of collaborative design shows the importance to reconsider aspects already existing in the spaces surrounding us and already giving ideas about how space can be thought and done differently, evoking people's engagement in their own living environment. Curating findings and observations more, could help to create a further understanding of the layers of well functioning urban spaces and work on the communication of their main features. Also I would argue that the understanding of design not only as aesthetic intervention, but much more as a socially and culturally routed practice expressed through the idea of the social sculpture (Exrotaprint), Collective conversations and intensive examination through performative urbanism (Granby Four Streets) and the idea of a freespace and the acupuncture of space (Can Batllo) expressing and questioning directions of our society brings it back to the public discussion and opens new possibilities. The conventional ways of transporting architectural ideas is not enough anymore and has to shift from the focus on buildings and their two-dimensional presentation to its users and the transformation over time – the living process. Representing situations of cooperative architecture (spaces, perspectives and possible ways of working) that already bear a certain level of complexity shows this connection, the social and spatial qualities and the importance of acting together as well as the impossibility of a single person – as the hedonistic image of the architect still existent makes believe – to react to cooperation in political models, changing live situations, the mix of people and uses in their everyday life, mobilities and ways of working. We need different ways of working that also include a more general question on the formation of our material and lived spaces, try to create networks and leads to a much more culturally and society rooted understanding and formation of space.

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