

Teaching-Learning-Research

Design and Environments

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Teaching-Learning-Research: Design and Environments



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INTRODUCTION

Teaching-Learning-Research: Design and Environments

This is Manchester: We do things differently here

Manchester, once the 'Industrial Capital' of the world, has long been a test bed for architectural and urban experimentation. From the early settlements that challenged the resilience of the Romans, and then the Vikings, through the massive boom of the industrial period, when such was the frenzy in the city that it earned the sobriquet Cottonopolis, beyond the economic melancholia of the late 20th century, to the unbridled optimism of the 21st. As a progressive city, Manchester has continually reinvented itself. The present reincarnation was led through cultural regeneration facilitated by the adaptive reuse of those great redundant industrial structures, it is a city that encourages smart technologies and embraces a community of 24 Hour Party People.

Where better then to hold a conference that explores progressive architectural pedagogy – especially a virtual one!

The architectural, landscape, and design studio is a laboratory for experimentation where students are encouraged and expected to question and disrupt the status quo, to explore possible different futures, and to propose radical solutions to unsolvable problems. The need to fuel this move away from more traditional tabular rasa education is the responsibility of academics, and this conference was a wonderful vehicle to explore, expound, discuss, and debate the future of architectural education.

During the pandemic we have had to learn to do things differently, not to be down heartened by the difficulty of interacting solely through the computer, but to embrace the nearness that digital communication provides. We have adapted methods of teaching and learning to accommodate this extraordinary situation, we have creatively responded to the pandemic and developed strategies that encourage endeavour, promote wellbeing, and support scholarship. Extraordinary strategies are needed for an extraordinary situation.

It was a great pleasure to be able to host the AMPS Teaching – Learning – Research: Design and Environments conference at the Manchester School of Architecture. It was lovely to welcome so many virtual guests to the city. The great success of the online event was the demonstrated by the enthusiasm with which speakers engaged with the conference, the quality of the post-session debate combined with the international dialogue and collaboration, (especially in this time of uncertainty) created by such global citizens. It is an honour to introduce the conference proceedings, presented here as collection of well argued, forward thinking, deliberately controversial, and valuable papers.

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RESEARCHING AND DESIGNING THE COSMOPOLITAN HABITAT WITH URBAN NARRATIVES.

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INTRODUCTION: QUESTIONS AND CHALLENGES IN URBAN DESIGN TEACHING

How can the investigation on theoretical concepts as for example the Cosmopolitan Habitat and challenges of real spatial situations both be integrated in the teaching of urban design? In which way can the theory and practice be brought together in order to create creative and critical proposals, new visions and future projections that contribute to the ongoing discussions about the transformation processes of our built and lived environment? And what kind of methodological approaches, different tools or methods can be integrated from other disciplines or researches to foster a change of perspective and different ways of communicating space and re-positioning it in a larger context?

Following these questions, a reflection on how we educate and prepare a future generation of architects and urban designers for dealing with urban conditions already existing within the cities and in the context of rural areas, is important. It departs from the necessary understanding and close reading of given situations and their lived experience as important resources, possibilities and connecting points to create new encounters.¹ Also, it calls for improvising actions that interpret the old materials anew; add on them or alterate them in a flexible and process-oriented way according to the contemporary ideas of society expressed in an architectural/urban design language.² "To design change, a discourse in the society as a whole and the integration of various parties and the public into a talk about the future of the city is necessary."³

A current example for addressing actual challenges, was the exhibition "Houston, we have a problem" at the Deutsches Architekturzentrum (DAZ) in Berlin in 2019, that with its title took reference to the incredible and nearly impossible way of finding a solution to keep the astronauts of Apollo 13 alive, while they were crossing the universe and lacking oxygen. The exhibition presented a collection of examples for dealing with architecture in climate change while showing its connection to a global scale. Of course, climate change in the discipline of architecture and urban design is an important topic and has to be tackled, but there are also other themes and questions to deal with. The Corona Pandemic, for example, in a very short time has revealed many inequalities of our society, also in the field of urban design: the borders between public and private life and the differences in the accessibility and proximity of health care, education but also basic human supply in food, water and shelter, just to name some. In improving our habitats and researching ways to do so, what has to be clear and what also the Houston -example points out, is that we need a shared commitment and innovations bound to the idea of circular design; "combining social and technological inventiveness

with artisan and vernacular knowledge and cultural outreach".⁴ It is about addressing design as "active and experimental force in larger political, social and scientific changes."⁵ Also in order to create future solutions, we need an open exchange about how we want to live and how to realize possible alternative solutions to what is pre-given by market demands or determining industries.

Of course, master students within an urban design course, even if connected to an ongoing research project or developments in a city or region, will not solve the problems of the planet. Nevertheless, by really engaging with a particular site, entering the process of analyzing and discovering its contextual relations through laying out concepts and transferring them into designed projects, a deeper understanding is gained as a common base that allows to discuss at a same level to later find various ways for creating designed solutions for the specific location. Learning in this sense is not understood as transmission of knowledge, but as embedded in an active process – Andreas Lang calls this a "situated learning".⁶ Combining practice and theory at this point leads the students to question their own preconceptions and challenges them. It means to not only pose a topic and space, opening the design process on it, but to also carefully select theoretical concepts or positions in order to foster a reflection process and a link to actual discourses, shaping the design attitude and aim of practice of the students. "It requires a new theory of urbanization based on knowledge produced locally through critically evaluated design approaches, careful observation, critical thinking and the exploitation of lessons learned".⁷ Building up on this and trying to make a place better, re-designing it and creating new, maybe even utopic ideas for living, working and leisure spaces connected to local networks, relevant institutions or important public spaces, the students start to discuss and work with the complexity and diversity of their urban surroundings, connected through circulatory dimensions.⁸

These ideas also influenced the conceptualization of the design-research project presented in the following part. It brings together three topics: The Cosmopolitan Habitat as a theoretical concept and the selected location (Halle/Saale) with themes around recycling and re-conceptualizing former cultural and industrial spaces, the methodology of the course in connection to the use of narratives within the steps of an urban design project; and the discussion of selected designed projects, questioning the use of narratives as possibilities to generate debates and outcomes of a theory- and practice-bound approach.

WORKING WITH THE "COSMOPOLITAN HABITAT" AND APPROACHING HALLE/SAALE

The design-research project "Cosmopolitan Habitat. Urban Narratives"⁹ here is presented as an exemplary case, for dealing with different sites of interest at the same time, merging them through a theoretical concept – the Cosmopolitan Habitat. The Master's course was directed at the Leibniz Universität Hannover in Summer 2020 as part of the ongoing research project "Cosmopolitan Habitat"¹⁰, realized in cooperation with the University of Palermo and funded as University exchange by the DAAD. It is a concept that inspires to think, design and transform the multidimensional city.¹¹ Cosmopolitan from the greek "kosmos", which means world and "polis", which means city; plus the latin word "habitat" understood as living space; in combination "bring together international debates based on exchange among cultures and communities, places of civilisatory experience, processes supporting the culture of makers and the spatial dimension of migration".¹² It works as a possible future idea for new social and spatial connections, motilities and democratically lived spaces within the open and multidimensional city. The open city is a reference to Richard Sennett who names three aspects important for designing it: creating ambiguous edges, contriving incomplete forms in buildings and planning for unresolved narratives¹³ and the multidimensionality seen in the heterogeneous and fragmented character, the multicultural city, which needs multidisciplinary

approaches. Taking some steps apart from the spatial connection "cosmopolitanism is understood as a "way of living based on an openness to all forms of otherness, associated with an appreciation of and interaction with people from other cultural backgrounds".¹⁴

In which ways these ideas could be visualised, connected to specific places, or shown through people's activities and social and spatial surroundings, was the first task for the students. They were encouraged to collect images, drawings, mind maps, quotations or metaphors, producing squared formats developed as travelling postcards (alias instagram posts), while approaching the design areas, doing a first analysis and talking to local experts or inhabitants that would provide them with additional information. The postcards would then serve as a collection of associations and individual perspectives on what can be brought into the discussion of the Cosmopolitan Habitat. In a first review the following questions were defined to work with during the urban design project: What are the conditions and uses for a heterogeneous and inclusive future city that capture its potentials from the in-between of the already existing? How can urban elements, energies, networks and initiatives of a collaborative city overcome spatial and social fragmentation? What role can boundaries, limits, borders, thresholds, and peripheries play for envisioning the "Cosmopolitan Habitat" and which are exemplary spaces and models for thinking the concept as an idea for the future city?



Figure 1. Postcards as collective brainstorm by the course participants

Halle as project site

Halle as project- and research site in former East-Germany is a city, characterized by a very diverse social and spatial mix, a fragmentism that not only shows many open questions, but also detects qualities and positive challenges within the urban context. It is known as knowledge city with its connection to various universities, cultural city with its small galleries, the Burg-Hochschule with a well-known art- and design department and several active artists and initiatives within the city context as well as city of international inhabitants, relating especially to the neighbourhood of "Halle-Neustadt". Having been routed in international networks of trading, work migration, urban development and knowledge transfer since centuries it is an example easy to draw a relation with the cosmopolitan habitat. Founded in 806 is a traditional salt city that, being part of the "Hanse", through its economic activity was connected to whole Europe, which also characterized the city commerce for many centuries. Halle also has been an important site for Luthers reformation in the 16-17th century, when also the University has been founded. As the city was only partly destroyed during World War II, the urban development started quite late in 1959. The biggest building site was realized with the

"Chemiearbeiterstadt Halle West" (known as Halle Neustadt), designed for 70.000 people. In-between the years 1990 and 2005 around 80.000 people left the city, a development addressed in the exhibition "Shrinking cities" and the IBA Stadtumbau 2010.

Today, the city is part of the polycentric Leipzig-Halle conurbation at the heart of the larger Central German Metropolitan Region connected to many business sectors (logistics, chemical, refinery, engineering, renewable energy) in the region. Its close connection to Leipzig contributes to its growing. Considering the current urbanisation and demographic trends the Leipzig-Halle conurbation distinguishes itself as a performing business regional centre, mixed with the character of a university town. Nevertheless, since the German reunification, extensive transformation processes of the regional economy resulting in increasing unemployment rates significant abandonment of former productive areas, which demands new vocational programme of development.

The topics addressed with the students were related to two existing spatial situations, that needed ideas for a re-activation, drawing upon existing networks and actively engaged (cultural) institutions. One area, which is close to the city centre, would focus on re-imagining and proposing new uses for the empty voids as well as unused monuments like the "Volkspark Halle", searching conceptual ideas for its future programming, the other would be about future-oriented mixed uses and appropriate additions to a former slaughterhouse complex and its integration into the city's cultural framework as a new space for creative and social encounters.

THE COURSE'S METHODOLOGY AND THE USE OF NARRATIVES IMAGINED

The course was designed in three phases that defined its methodology and the different ways of working with, implementing or using narratives on different levels. Narratives in general create interesting relations between fact and emotion, provide means to make sense of and understand social phenomena and individual experiences¹⁵ reflecting the urban environment and its use.

They are used both for analysing and capturing space and as space-bound devices and projective tools within the design process they were thematized differently in each part of the course. It departed from a more conceptual part based on the theoretical study of literature about topics of contemporary urban design, narrative instruments and sociological or philosophical positions around "the Cosmopolitan" as well as the presentation of specifically for the project chosen international reference projects. Here the narrative elements were communicated thoughts and associations – the postcards explained in relation to the concept of cosmopolitan habitat. This phase was followed by an analytical part where an approach towards the design studies spatial context (Halle/Saale) lead to the production of creative mappings on the topics of the city of Halle (knowledge, culture and international inhabitants). They were thought as cartographic maps and diagrams that would collect found stories and bring together historical, social, political, economic, ecological and territorial phenomena through individual (virtual) urban explorations and data collections, previously prepared Google-picture maps, presentations of Halle and perspectives and inputs from local experts, met on a digital platform. Creative mappings are generally working on an analytical level, but also create individual experiences that lead to first conceptual interpretations. Here narratives were used as analytical tools, grasping the urban surrounding, interpreting facts and data and trying to communicate them in a new way, as through gifs that would make visible the aspect of time in relation to space.



*Figure 2: International Inhabitants in Halle/Hannover
 left: gifs, inhabitants city spaces, right: mapped institutions
 by Anna Schlarb and Elisaveta Misyuryaeva*

Finally, during the Design Phase the students were encouraged to continue to research and test new ways of telling while presenting their ideas with tools from other disciplines. As external input "visual storytelling" was explained and presented during a digital visit by photographer Christian Dootz, who realized a small Workshop format with the students in order to concentrate their ideas and work on possible simplifications in order to tell the story they would tackle with their design-project. In this last phase storytelling was used to communicate new spatial concepts and build scenarios in a multiscalar design approach. Important for this was not only the design idea itself, but also its processual implementation and the bigger picture in connection to Halle.

DESIGN PROJECTS AND THEIR RELEVANCE

In order to design new places of encounter, creative and productive living and working areas and new possibilities for cultural networks and thematic collaborations in the context of Halle and its already existing broad cultural scene, the two heritage spaces; the monument¹⁶ "Volkspark Halle" and its surroundings and the for the industrial times very characteristic sloughterhouse complex in the Freiimfelde area both open up the question of how to deal with what is already there, how to read it as ressource and understand the re-cycling of the built material and its lived content as design practice that brings value to the places and opens a new perspective for their future use as well as a new role as a character of the city.

Volkspark reloaded

In the case of the Volkspark the design proposal by the student Elisaveta Misyuryaeva showed an impulse intervention to overcome borders and connect the inhabitants of the increasingly diverse society, re-using the space as place for people, enacted by themselves. Through scaffolding a non-destructive division of the spacious area would enable smaller, interactive, easier to appropriate spaces that would foster a new experience of the building. This spatial idea was connected to the programmatic idea of an annual festival where collaborations and projects could be found and linked, which then would influence the change of the whole site through several "modi operandi". The repeatable intervention, was thought as an experimentation cycle in order to practically develop and

try out ideas how to deal with and use the space to create more connections among the people involved and their networks that would reach further into the city.

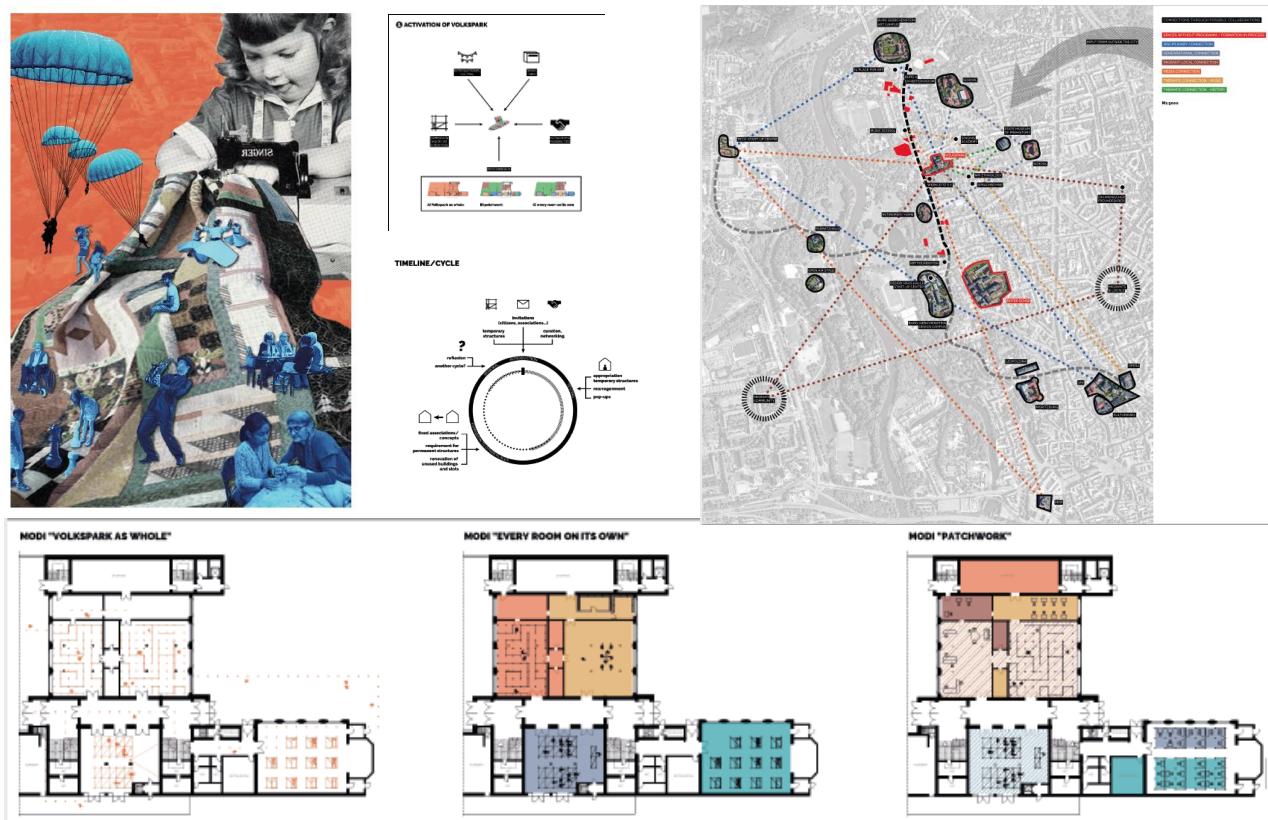


Figure 3. Project "Volkspark reloaded" by Elisaveta Misyuryaeva

Communal Space Freiimfelde

For the slaughterhouse complex the design proposal by Anna Schlarb was to create a new connection for the area lying apart from the city centre but very close to the railways and with this to Leipzig. In this project the idea was more programmatically – linking it to the existing network of youth workshops for creative making and educative formats and create a mixed place of encounter, where creative, productive and social facilities would come together and be spatially connected through a fragmented roof structure, that could be used for creating additional spaces, happenings and connections. Also, a main design decision was to take the ruins of the former slaughterhouse as foundation for the new attraction point for the city, also including shared living spaces. It could be an interesting point of development, as there is no comparable mixed space and mentioning the plans for the re-activation of a former railway-area in the south, to which this place would be connected and could work as an activator.



Figure 4. Project "Communal Space Freiimfelde" by Anna Schlarb

In both examples processes of how to implement the proposed ideas were developed. In the language of the drawings, they tried to not only address architects and urban designers, but also to create narrative elements (images) with which also the inhabitants could associate something.

NOTES

¹ Riccarda Cappeller "Cooperative Architecture. Urban Space as Medium and Tool to Share Narratives". *FAM Magazine* Nr.52–53 (2020): 143, Accessed December 20, 2021: DOI: 10.1283/fam/issn2039-0491/n52-2020/532

² André Corboz "Old Buildings and Modern Functions". *Lotus International* 13 (978):77

³ Christoph Grafe "Stadsbouwmeester zwischen und über allen Stühlen. Ein Bericht aus Flandern", in *Komplement und Verstärker. Zum Verhältnis von Stadtplanung, künstlerischen Praktiken und Kulturinstitutionen* ed. Isabel Maria Finkenberger et al. (Berlin:Jovis, 2019) 75

⁴ Jörg Schröder "Circular Design and the Paradigm of Gestaltung in Creative Food Cycles", in *Responsive Cities - Disrupting through Circular Design*. ed. Athina Markopoulou (Barcelona:IAAC Institute of Advanced Architecture, 2019) 26

⁵ (Ibid.)

⁶ Andreas Lang "Pedagogical tools for civic practice", in *Spatial Practices: Modes of Action and Engagement with the City*, ed. Melanie Dodd (London: Routledge, 2019) 228

⁷ Fabienne Hoelzel, in Undine Giseke et al *Urban Design Methods. Integrated Urban Research Tools*. (Berlin:Jovis 2021) 28

⁸ Riccarda Cappeller "Urban Bricoleurs", in *Cosmopolitan Habitat*, ed. Jörg Schröder and Federica Scaffidi (Berlin: Jovis, forthcoming)

⁹ It was directed by Prof. Jörg Schröder, Alissa Diesch and Riccarda Cappeller at the chair for Territorial Design and Urban Planning at Leibniz Universität Hannover in Summer 2020.

¹⁰ Further information about the research project can be found on the website <https://www.cosmopolitanhabitat.org/>

¹¹ Jörg Schröder "Urban Narratives", in *Cosmopolitan Habitat. Urban Narratives*. eds. Jörg Schröder and Riccarda Cappeller (Hannover: Regionales Bauen und Siedlungsplanung Leibniz Universität Hannover, 2020) 7

¹² (Ibid., p. 8)

¹³ Richard Sennett "The Open City" (Lecture at Harvard GSD. Available online at: <https://www.youtube.com/watch?v=7PoRrVqj-FQ>, accessed: December 20, 2020)

¹⁴ Daniel Hiebert "Cosmopolitanism at the Local Level: The Development of Transnational Neighbourhoods", in *Conceiving Cosmopolitanism: Theory, Context, Practice*, ed., Steven Vertovec and Robin Cohen (Oxford: Oxford University Press, 2020) 212

¹⁵ Sophie Bond and Michelle Thompson-Fawcett "Chapter 3 Multiplicities, Interwoven Threads, Holistic Paths: The Phronetic Long-Haul Approach", in *Qualitative Urban Analysis: An International Perspective*, ed. Paul J.; Maggin et al. (Elsevier, Amsterdam, 2008)

¹⁶ Monuments understood as creative parts of the city, following Sarah Hartmann – as repositories of history and memories, as places to spend time, as meeting points, and as points of orientation. (2019)

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