

another medium to invigorate architecture, a feedback loop that is understood as a project in itself rather than “a publication” or even “a periodical.” Similar to the notion of a policy document, it holds a specific set of assets that can only be delivered through this specific media and format. As drawing is considered a tool of the architect, so should the act and practice of publishing. Not because of some kind of fetish for printed material—on the contrary because of the very thinking-processes that lead to this product: they exacerbate narrative. It presents a space of and for speculation, a space of display, which is not bound to a specific geographic location.

Distribution and Feedback Loops

The group is focusing on the development, production and distribution of tools that, depending on their context and specific task will sometimes act as enablers (facilitating consensus), sometimes as disablers (exploiting dissensus). ACSP is interested in the formulation of questions, outlining of possible inquiries, researching and mapping those territories of concern, distributing ideas and content as a proposition: an active involvement in the world surrounding us. Within Critical Spatial Practice, the question of feedback is crucial. One no longer hinges on the belief of individual artistic production, but heavily depends on often conflictual exchange with likeminded practitioners and collaborators, as well as potential adversaries. Publishing, in this regard, becomes a central tool to think projects through in a common format, which supports addressing concerns to a specific, developed, and predefined audience. Within this format, each participant has developed an individual project, which forms part of a larger and yearlong trajectory. Consequently, the work will focus not on a “final design,” but the inquiry and documentation of an experiment—a discursively argued thesis towards a “spatial condition.” This condition may result in an architectural scale, a social event, a policy document, an analysis of spatial typologies, or a critical documentation of an existing situation.

Central Annual Theme

ACSP allows for a set of narratives to unfold, which assist participants in rethinking their individual practice through the magnifying glass of an annual thematic umbrella, which formulates the subject of investigation. This central narrative acts as a test ground on which individuals and groups can experiment. Explorations are not bound in terms of format or approach, and they invite participants to question and rethink their existing language (literal) when talking about their work. Both architects and artists tend to use a very specific vocabulary to generate a context for their work. This vocabulary will be called into question. The program is understood as an assisting structure, which enables students to rethink and think through the notion of terms such as “project,” “productive framework,” and “autonomy of production.” It is structured enough to be consulted when needed, while open enough to permit for independent work. Yet, all work hovers around a central core, which is the annual theme. By doing so, even individual works form part of a larger narrative in order to develop an ongoing body of work.

2011/12: Cultures of Assembly

This year, ACSP inquires the complex narratives around political congregation spaces and the notion of agonistic encounter. What constitutes the space for/of politics? This yearlong project investigates how to imagine, devise and design a space of politics, both through content-related curatorial questions as well as its potential physical counterpart, differentiating between that which is politics and that which is the political. Participants have worked on and continue to develop thematic sub-clusters dealing with the question of how political congregation and struggle has been and is currently being staged—consciously or not—and how alternatives to those models could be developed.

Using the productive conflict between consensual versus dissensual modes of practice as a driving force to develop individual projects, ACSP thinks both

in terms of “curating content” and “staging conflict” to develop tools that help us define socio-spatial frameworks that can be tested against reality—ranging from transient and informal to highly formal. These changes in scale (physical) and intention (in/formalities) will produce a fertile ground for speculation: if, sometimes, physical space (design) does not matter, what constitutes the elementary components of a political and/or social forum? Participants are currently developing a set of comparative critical studies, mappings and individual projects around the notion of congregational zones and territories as well as the social and spatial dynamics of institutions versus transitory settings of debate. Does decision-making take place only within the designed rigidity of the courtroom or does it emerge in the informal corner of the corridor, between meetings, with a coffee and a cigarette? And if so, how can such processes or spaces be addressed through design?

This year, the Master Thesis Group has utilized a set of specific tools at various scales in order to understand, interrogate, and deal with spaces of political congregation, ranging from highly-formal and permanent to super-informal and temporary. Within this situation, the group inquired, defined, delineated, and developed what we discussed and approached as critical and productive “problematics.” These problematics range from formal political propaganda sites such as the Zeppelinfeld in Nuremberg (used by the Nazi Party to stage and choreograph large-scale political rallies), a seemingly never-ending national church project in Belgrade, an informal period of a redevelopment project in the city centre of Frankfurt known as “Diamantenbörse,” a critical rendering of a selection of global parliamentary spaces and their spatial performance, to the architecture of the Occupy Camp outside the European Central Bank in Frankfurt.

The setting up of such scaffolding and borderlines is important as each individual contributor to the project has been asked to take a position. This, by default, has consequences. Only when a border is acknowledged, understood, and recognised it can be broken, transgressed, or (mis)used. ACSP thinks about “space” without necessarily intervening in it physically, but trying to sensitize, promote, develop, and foster an attitude towards contemporary spatial production, its triggers, driving forces, effects, and affects. As a group, we speculate on the modalities of production and potential benefits of the role of “the outsider.” By deliberately producing an agonistic field of productive encounters, ACSP nurtures and exploits “misunderstanding” and fosters a pro-active outlook on the value of failure as the starting point of all experimentation. ■

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Thank you for your collaboration: Beatriz Colomina, Matthias Görlich, Federica Bueti, Nikolaus Hirsch, Joseph Grima, Zak Kyes, Rami Farook.

Design: Studio Matthias Görlich (Matthias Görlich, Charalampos Lazos)

Cultures of Assembly



Architecture + Critical Spatial Practice

Städelschule
Rundgang 2012
Feb 10th–12th
10am–8pm

Architecture & Critical Spatial Practice (ACSP)

SAC's new specialization in “Architecture and Critical Spatial Practice” (ACSP) navigates architecture as a critical spatial, political, cultural, and social tool, while taking full advantage of SAC's position within the Städelschule. It draws on the playful and culturally discursive potential of the relationship between architecture and related disciplines, first and foremost art, to reinvigorate architecture with cultural, social, and political criticism. It establishes a productive dialogue with both parts of the Städelschule, benefiting from the friction that intrinsically exists between art and architecture. ACSP gains from cross-disciplinary fertilization through intensive collaboration with all departments and classes that the school offers, aiming to promote vital interactions between student bodies with very different interests and ambitions.

ACSP sees SAC's presence in the Städelschule as a privileged position, since one aspect of contemporary production in the arts is to inquire into how critical practices (can) operate. In this context, architecture holds particular promise, since its relationship to spatial domains is inherent to its history and contemporary status. However, much contemporary production in architecture is void of its responsibilities in these terms and unaware of its consequences. ACSP aims to provide a much-needed re-injection of vital, critical discourse into the field.

ACSP is devised as a space for broad discourses, a setting through which programmatic cross-pollination can emerge in a productive, rather than limiting, way. Here, students experiment with a diverse set of discursive tools and techniques, which allow them to engage in alternative spatial practice(s). ACSP contributes to expand the programme of the Architecture Class by emphasizing a reflective space, an extraterritorial construct in which one can develop a language that describes and generates one's practice besides

formal and other concerns—open to both architects and artists from Städelschule.

Spatial Practice

Can social complexity, agonistic encounters, and critical content exchanges be designed? What constitutes the productive transitions of physical scales and programmatic (in)formalities when it comes to political encounters? When we stage discourse, when and how does the political emerge? Critical Spatial Practice should be understood as a means of rethinking one's professional practice and codes of conduct. Consequently, the singular, formal, and often self-referential approach of architecture is being enhanced by a complex field of interests, methods, and lines of attack.

Publishing as Practice

Architectural history has been and continues to be dominated by publications as a site and test-ground for ideas: at some point, it has been argued, paper was the most radical architectural material of all. Architecture has a very specific history embedded in the production and dissemination of discursive platforms such as books, magazines, and self-published fanzines. ACSP understands itself at the intersection of publishing as strategic distribution of ideas—the production of a pro-active and self-initiated (public) debate as a testsite for spatial speculation.

This year, the programme investigates publishing as a tool beyond the common misunderstanding of publishing in architecture as a site for failed, unrealized, or utopian architectural projects, also known as “paper architecture.” Instead, ACSP understands and promotes publishing as an activated test ground, a communication device—in other words: ▶



Giovanna Silva – Check Points, Red Zone

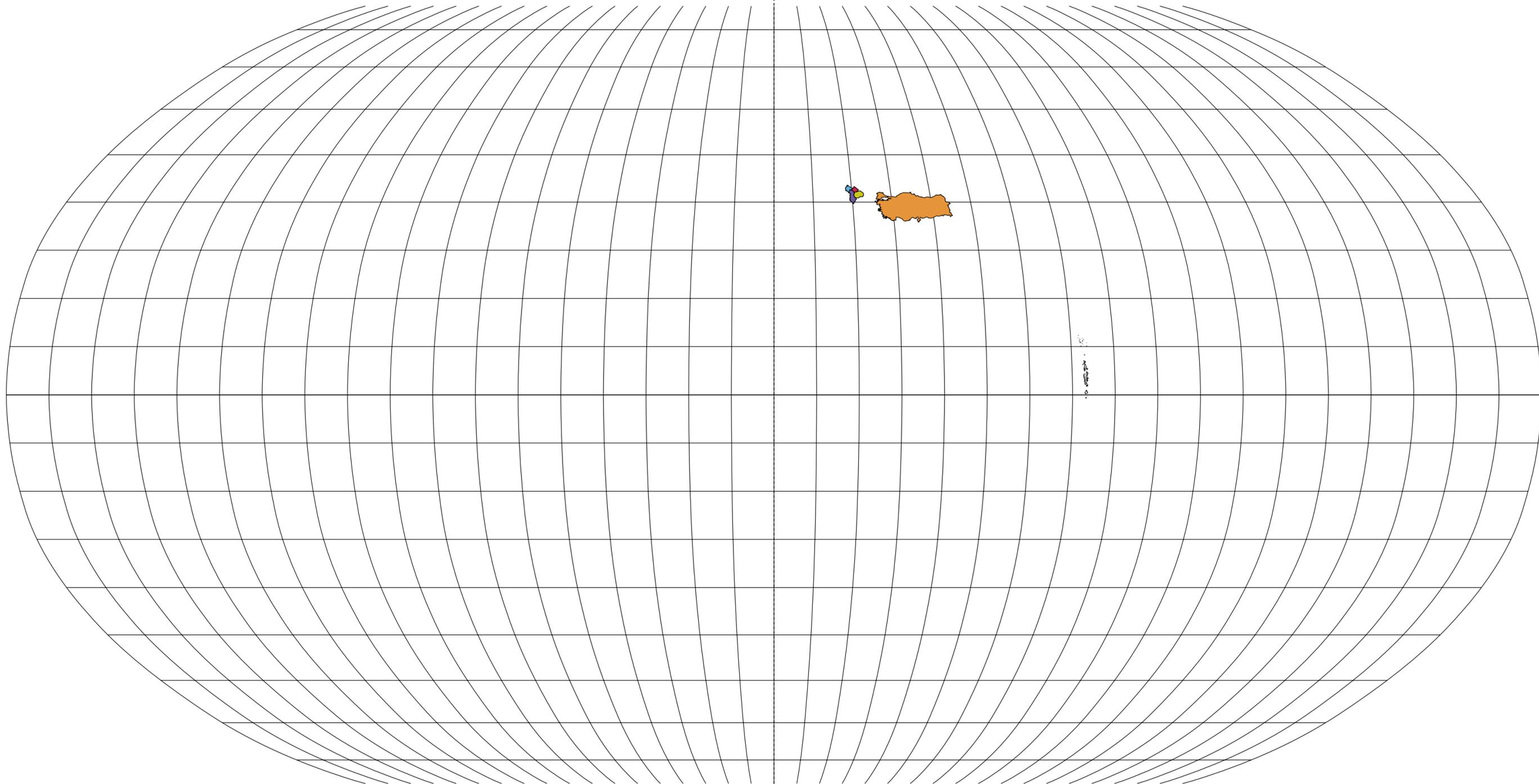


Deborah Ligorio
– Tahrir Square,
December 6 2011,
10:36 AM



Deborah Ligorio
– Tahrir Square,
December 6 2011,
11:37 AM

Citizens carrying passports of the Republic of Kosovo can travel without a visa to only five countries in the World: Albania, Macedonia, Montenegro, Turkey, and the Maldiv Islands. Their areas combined create a World of approximately 863.571 km².



Kosovo
10.908 km²



Montenegro
13.450 km²



Macedonia
25.713 km²



Albania
28.748 km²



Turkey
783.562 km²



Maldives
1.190 km²





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parliamentary chambers

by Ana Filipovic

The word parliament derives from the French "parlement"—the act of speaking, the discussion. The chamber in which parliamentary assemblies meet is therefore a spatial setting for that very discussion. The comprehension of the nature of this discussion should hence inform the architectural design.

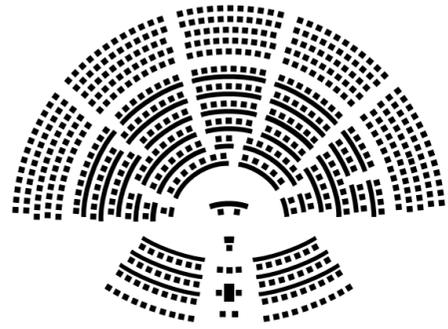
The spatial organization of formal assemblies has not substantially changed much from Athenian assembly to the modern concept of prime ministerial government that goes back to the Kingdom of Great Britain (1707–1800) and The Parliamentary System in Sweden (1721–1772) that coincided with each other. Classical democracy not only influenced the formation of later constitutions, it also created an architectural legacy which has dominated both the form and style of parliament buildings to the present day. >

The most appropriate form remained to be hemicycle—semicircular, or horseshoe shaped, debating chamber (plenary chamber), where members sit to discuss and pass legislation.

The circular shape is one, which was primarily designed to encourage the politics of consensus among political parties rather than confrontation. The design is used in most European countries (and hence was adopted by the European Parliament) and the United States. The equality in its shape—the equal distance from the speaker, for example—is being used whenever democratic dialogue is anticipated. In contrast, the Westminster system, in which the government and opposition parties face each other on opposing sets of benches, points at an interesting potential: the exploration and exacerbation of spatial confrontation and conflict as a form of agonistic ground condition. This research questions the seemingly causal relationship between the spaces of parliamentary chambers and the system they represent.

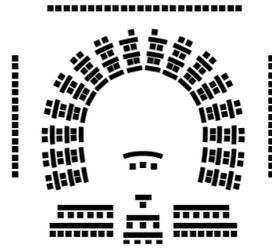
> SUDJIC, DEYAN "ARCHITECTURE AND DEMOCRACY", LAURENCE KING PUBLISHING, 1992

- Answers**
- 01 Bundestag, Germany
 - 02 Bundestag, Germany
 - 03 National Assembly, Serbia
 - 04 National Assembly, South Korea
 - 05 Hellenic Parliament, Greece
 - 06 House of Commons, UK
 - 07 House of Lords, UK
 - 08 European Parliament, Strasbourg
 - 09 General Assembly, United Nations
 - 10 House of Representatives, Australia
 - 11 Supreme People's Assembly, North Korea
 - 12 Chamber of Deputies, Brazil



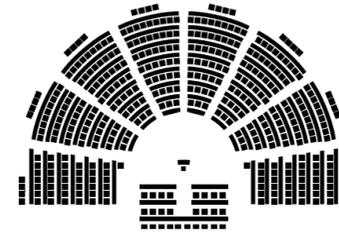
01

This is a lower house of the parliament, famous for its large glass dome available for visitors. The members of the parliament, seated underneath the dome, can constantly be reminded people are the ones they represent.



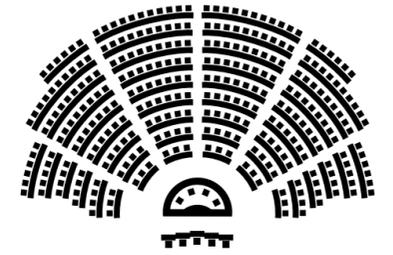
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This is an upper house of the parliament that represents sixteen federal states equally distributed into sixteen rows.



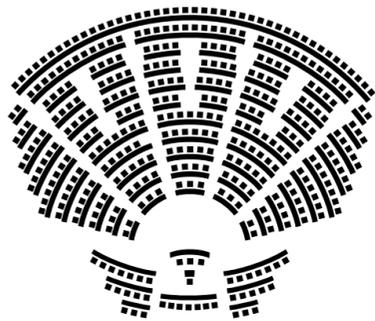
03

Parliament chamber of this country once seated federal government. The federation fell apart in the beginning of the 1990's and the government of the single country moved in. Paradoxically the number of seats increased and two rows behind the speaker were added.



04

The National Assembly of this country is famous for the frequent physical encounters between the members of the parliament, who are showing their disagreement with shoving, pushing, stacking and unstacking furniture, barricading doors, occupying podiums, yelling, singing, hair-pulling and so on.



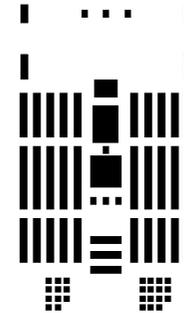
05

The Parliament of this country is seated in the former Royal Palace. The origins of this cradle of democracy couldn't have been less democratic: it was built in 1842 as the Royal Palace, as suitably grand home for the new royal family.



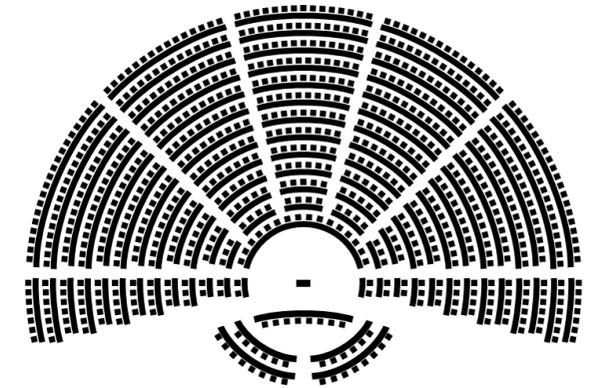
06

The lower house of a parliament is famous for its rectangular shape where two major parties have been faced in conflictual manner. The speaker is standing on one side of the table in a close proximity from his opponent, sitting on the other side of the table. Red line on the carpet in front of the benches should not be crossed during the debate.



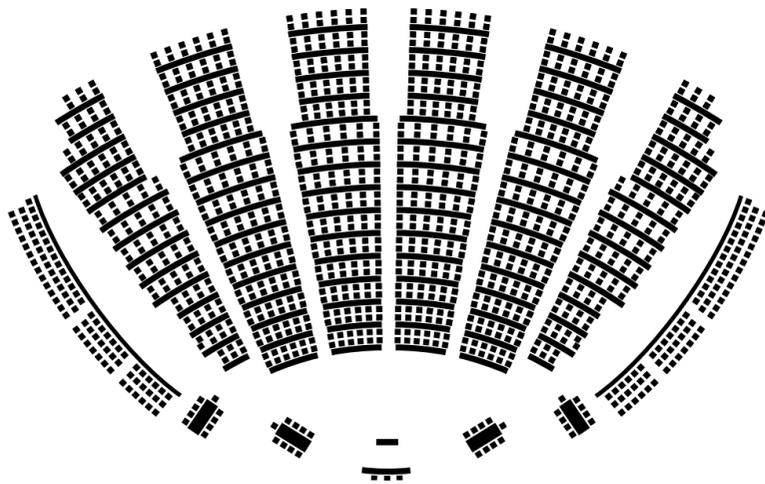
07

Members of the upper house of this parliament are appointed and not chosen by the people. Between the two opposing parties are crossbenches for independent members. In the centre also lies judge's woolsack—a wool stuffed cushion or seat covered with red cloth, that has neither back nor arms.



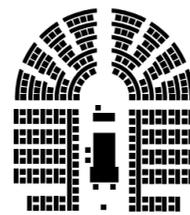
08

This is a official seat of a transnational parliament which serves for twelve four-day plenary sessions per year. However, there is another chamber in neighbouring country, bigger and better known as a symbol of the institution it represents.



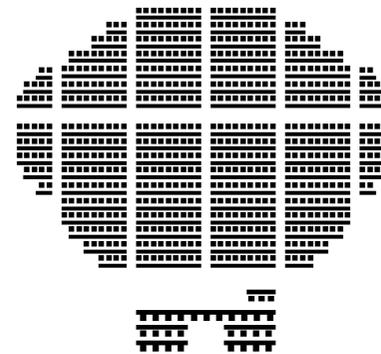
09

The General Assembly seated in this chamber represents transnational body constituting of one representative of each member country. The interpreters operating from the booths, aided with earpieces and microphones, play a vital role in the meetings.



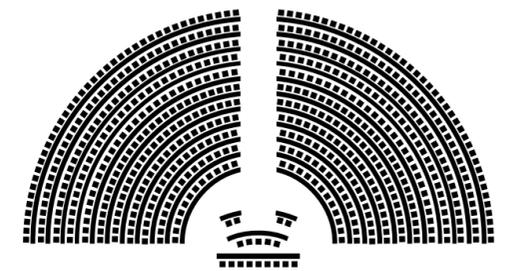
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The House of Representatives is a lower house of a parliament showing the hybrid version of two dominant spatial types—rectangular and hemicycle. This parliament is specific for unusually small number of representatives in comparison to the country's population.



11

The Supreme People's Assembly is the primary legislative body of the country, that ordinarily delegates authority to the smaller and more powerful Presidium. 87% of the members belong to the single party.



12

The Deputies Chamber, a lower house of a parliament, was built within the grand project for the National Congress in newly established capital in 1960's. The project represents a masterpiece of Modern architecture.



fragments of a conversation: Built Ideology: Haus der Kunst JACQUES HERZOG, REM KOOLHAAS, and MARK WIGELY on the preservation and destruction of Munich's HAUS DER KUNST. (2008)

"Preservation is the bigger question; ideology is just a very small subset of the general question of preservation. After all, the Third Reich was a preservation concept. More precisely, it was an argument for the preservation of homeland as the preservation of race. The whole principle was to destroy in order to conserve: destruction as conservation. In fact it could be argued that the most extreme violence is almost always carried out in the name of preservation – specifically, in the name of "cleaning." And if you know anything about preservation: preservation is nothing other than an act of cleaning, of dirt removal. Architecture can be the dirt, so preservation can be removing pieces of architecture. But architecture can also represent the absence of dirt. It can be the cleaning act itself." **MARK WIGLEY 2008**

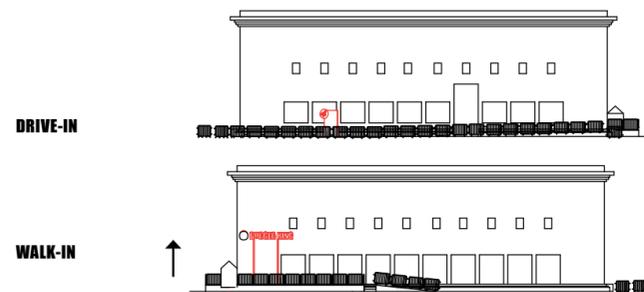


Showing demarcation left after NSDAP symbol was removed. Well visible on both short-sides

"... investigations revealed the astonishing scale of this phenomenon—a scale much larger than that of new construction—and a political power that could have the potential to merge preservation and construction into a single operation." **REM KOOLHAAS 2008**

"the building would not be used as an aura-making machine, but as a money-making machine."

Chris Dercon 2008, one solution to escape issues with built ideology



The transformer

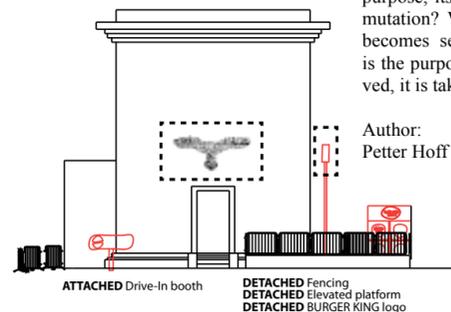
is situated opposite the rail-tracks, a few hundred meters behind the Zeppelinfeld. Its sole purpose was to convert electricity, to provide light and sound for NSDAP mass assemblies. Nocturnal assemblies called for hundreds of spotlights shining on the hundreds swastikas. The 130 aircraft strobe light, "the cathedral of light", was unprecedented as a spatial tool, advocated by the architect, and would create an illusion of close to an infinite space. Hitler said that the effect of using that large amounts of military equipment, in this case lights, for visual purposes only, would make other countries wonder how much was used for designated purposes.

Whether it's a deliberate decision by Burger King, to be physically detached, or a legal boundary for protection of building

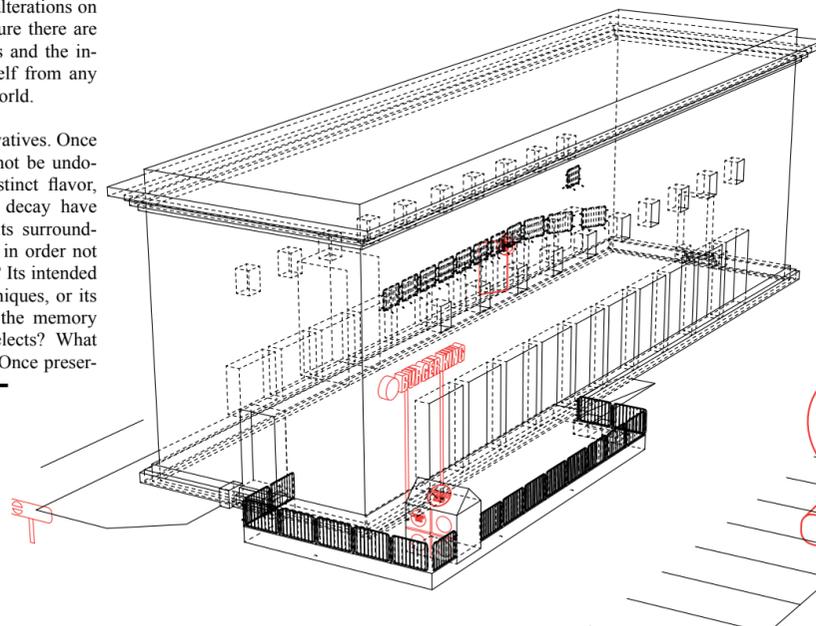
is not clear. The BURGER KING sings is physically not attached to the building, and stand on separate poles. Fence typology, commonly used for controlling urban environment circle the building, is not fixed in any way to the facade. The only exception is the drive-in booth, which is extruded through one of the original openings, with minor alterations on the facade. Inside the structure there are no trace of former functions and the interior do not distinguish itself from any other BK diner around the world.

Salt is one of many a preservatives. Once introduced, the process cannot be undone. Its subject bears its distinct flavor, and the preserved subjects decay have become independent from its surroundings. We preserve buildings in order not to forget. What is preserved? Its intended purpose, its aesthetics /techniques, or its mutation? When choosing, the memory becomes selective. Who selects? What is the purpose of selecting? Once preserved, it is taken out of time. —

Author: Petter Hoff



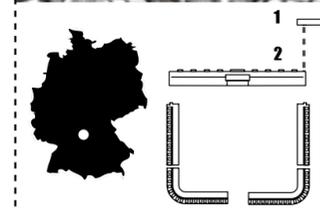
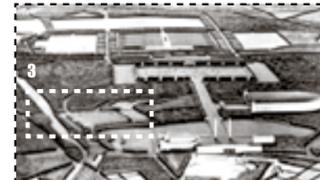
aerial photograph taken approx. 6km above ground. Square in the middle is the Zeppelinfeld, surrounded by 130 aircraft strobe lights.



The making of a contemporary ruin

In 2010 a discussion around UNESCO application for the former Nazi rally ground started in Nuremberg. The Zeppelinfeld was designed for mass assemblies, and to suit a very specific set of political ideas. The structure outlasted its initiators, and it has been subject for a series of re-appropriations. Radical shifts in political history, seemingly gives subtle changes to intended physical program. Changes through simple measures such as signage and other visual or thematic branding, appear to be the trajectory by which delicate matters, are dealt with. Whether or not one chooses to ignore or look away from its physical presence, it remains a symbol. Zeppelinfeld's decay was also designed.

Being a part of a larger ensemble (Reichsparteigebäude 16,5 km²), Zeppelinfeld was the first large scale assignment for architect ALBERT SPEER. Commissioned by ADOLF HITLER and the NSDAP, this classical structure had the capacity to gather several hundred thousand parading and spectating people. When presenting to Hitler, Speer presented the RUINENGESETZ (Ruin theory/Ruin value) which envisioned the Zeppelinfeld with years of neglect, manifested through the overgrowing of plants and "crumbling



- 1 Electrical transformer, for nocturnal illuminations and sound system.
- 2 Zeppelinfeld- political field for mass assemblies, capable of holding 240 000 people
- 3 Model of Reichsparteigebäude in Nuremberg. Zeppelinfeld marked.

walls and fallen columns which were overgrown with ivy". Similar to the fact that it was based upon the proportion of a Greek temple.

On arrival to Zeppelinfeld today, large parts are either fenced, in order to prevent people from entering or to prevent injuries from falling parts. On site, a board informs you that Nuremberg City currently spends 100.000 euro annually to maintain the Zeppelinfeld. The very same board estimates approx. 70 million Euro in cost of "saving" the structure from complete corrosion. However it is not clear what this includes.

"Yes, great buildings can hold up the march of time!"

Quote by Adolf Hitler retold by his architect Albert Speer, describing Hitler's reaction when presented what subsequently becomes the Ruin Theory. At the meeting Speer presented drawings of a collapsed Zeppelinfeld, put in a time-perspective of centuries.
Fest, Joachim C. 2007 Albert Speer: conversations with Hitler's architect (English translations, Polity Press)



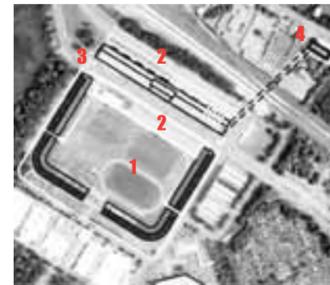
The graffiti is partly covering a (upper right corner (A)) symbol painted on each "bastille" by the US Army shortly after the takeover in 1945. All 64 "bastilles" WC symbol is of newer date and transcends the original use. 3 "bastilles" still remain in its designated use, and are marked accordingly. All stones on the stand have been replaced, and a second layer of wood have been added in recent years.

In 1961, when Nuremberg FC starting training on the field, a roof was placed over this section of the stadium. Later this stand has been maintained and wooden seating placed. This is the only part of the stadium which still is used according to original purpose. All other parts are overgrown with dense vegetation in similar way act according to intended aspirations of more symbolic value.

2012 marks the 75th year since the completion of the Zeppelinfeld. The structure has been subject to certain variation of use. Zeppelinfeld strategic position in history is unquestioned, and this is manifested through the different ownerships.

Nuremberg City had ownership interest around the start of construction and still has today. The field has had a few and somewhat blurry shifts in ownership. From NS to US army, American High School, Nuremberg City, however they're use of the assembly field is often similar if not identical to original purpose.

Today the 'Ruin Theory/Value', one of the decisive factors of realization, may be manifested stronger than ever before. Albert Speer and Adolf Hitler's original intention with the structure still transcends, and maybe the complicated nature of its history, evident in its shift in ownership, avoidance and neglect, or regulatory spatial restrictions, is accelerating its very realization.

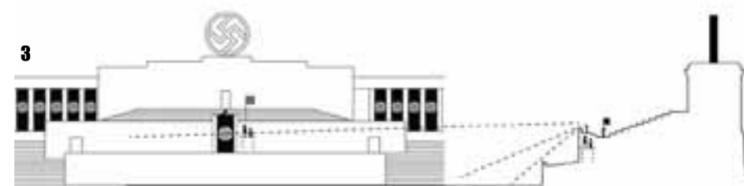
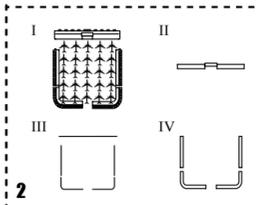


1 sportsfield 2 parking
3 road block 4 transformer station

Temporary /Permanent

The Zeppelinfeld is currently regulated for 'cultural and sporting events'. This results in various events, predominantly music and football or other sports, with appropriate commerce. Physical interactions in and around Zeppelin, seemingly is installed and regulated in a temporary manner. Access, pedestrian tunnel, traffic 'blockers', and fencing, is regulated according to event, and defines zones or territory. Annual events demands spatial regulatory objects such as temporary stands/stage, portable toilets, and additional fencing.

Visual marketing reaches its peak during Norisring, the annual motor-sport event since 1947. The 2 km track, started and ended on the central access, directly in front of where Hitler stood, circulating around the grandstand, and not in front. The grandstand with its strict symmetry and proportions, is still the centerpiece for both the event and the symbolism (marketing). Officially the demolition of the columns in 1967 were due to structural integrity, however some speculate if it were due to 'impressive' figure. The field was created foremost as a ground for assembly, to deliver a very specific political message. Not just through traditional architectural tools with a variable degree of function, but by utilizing areas of the building to carry different species of information. The structure were designed with a very specific hierarchical order, both manifested through the pure physical and social hierarchy.



1 Picture recently taken from the center of the grandstand, showing parts of the view Hitler and other higher NSDAP officials had of the Zeppelinfeld. Without exception cars are all parked according to designed orientation, in spite of there being no visual direction. Layers or zoning, from concrete fence, to parking and a new treeline separates grass from asphalt, together with a fence. At center back, a new service building has been added.
2 I: A-380. II: Stand for NSDAP-party members and officials, 60 000 people. III: Parading and performance ground, 120 000 people. IV: Stands for audience 66 000 people

3 Social hierarchy in permanent and temporary structures. What is stable, what can easily be replaced?
4 Zeppelin landing, in 1909, at what from then on becomes known as the Zeppelinfeld.
5 Zeppelinfeld on completion in 1937
6 1940, Hitler on a trip to Paris. Outlined from left Herman Giesler / ARCHITECT, Albert Speer / ARCHITECT, and Arno Brecker / ARTIST
7 Gaylord American Football team playing at the Zeppelinfeld
8 Picture shows remaining fence fostering the overgrowing of the 'Ruin,' as an unconscious

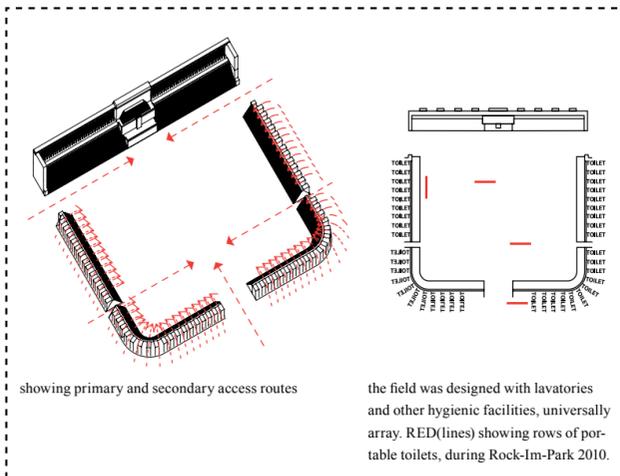
9 realization as Speer's 'Ruinengesetz'. Some transcending physical manifestations still remains. Such as barbed wired fencing around the stands. This was introduced by the US Army, and been either replaced or continued, through most if not all ownerships
10 Under construction of the Porsche Tribune, before Norisring. Although temporary, many sponsored stands, have permanent position and name.
11 Wehrmacht conducting test drives on the field.
12 Cross in front of grandstand stating "DOMINIC 1988-2003"
13 Loose parts 'fenced' in to prevent fatalities.

The Zeppelinfeld's static design already constitutes an order, by which status of people and symbols are valued and directed. Most if not all originally designed structures still remains. However areas have been designated, and fenced in accordingly. Large scale events no longer can be appropriated in this structures, and both

annual events such as Norisring and ROCK-IM-PARK introduce temporary structures to accommodate different pay-levels of audience. Going from a designated political agenda, to isolated commercial events.

Even though the asphalt, fence and grass already made a clear distinction, the decision to plant a row of trees in fact shows the only attempt to permanent break up

the square. This comes after parking space, organization of future events etc. Has already been negotiated. Future use seems to be laid in a similar way as urban development for car dependent communities.



showing primary and secondary access routes

the field was designed with lavatories and other hygienic facilities, universally array. RED (lines) showing rows of portable toilets, during Rock-Im-Park 2010.



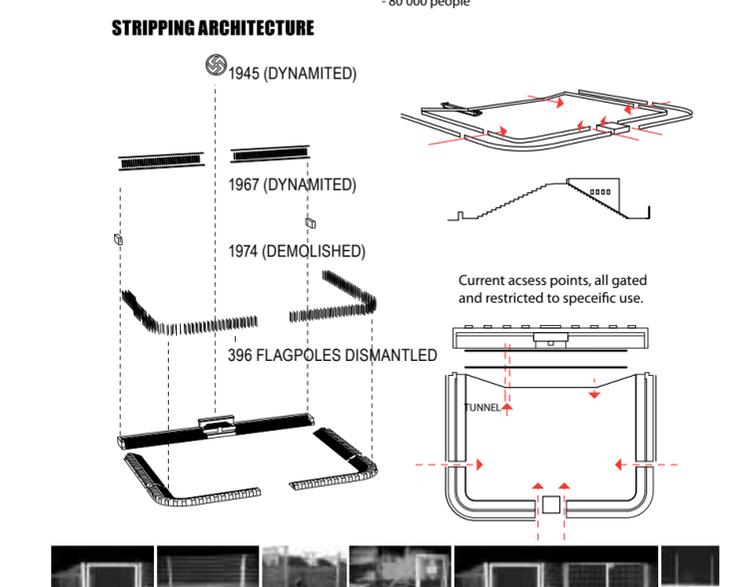
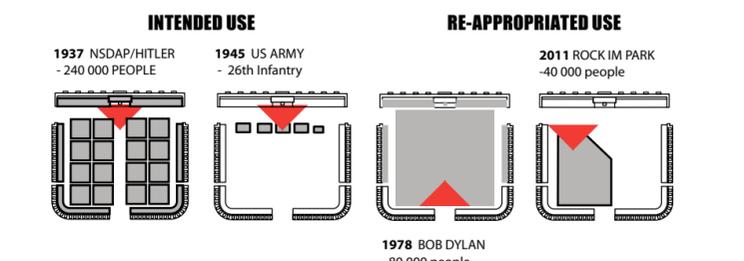
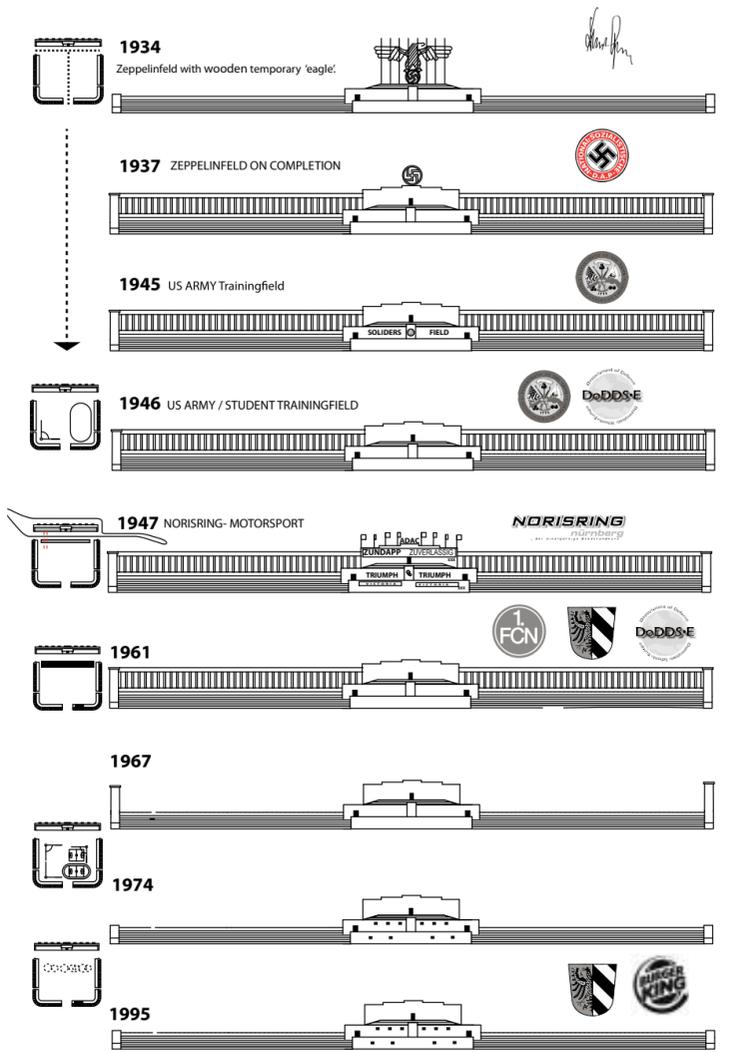
Picture showing a temporary concert stage, juxtaposed to the Zeppelinfeld Grandstand, summer 1978. Bob Dylan attracted around 80 000 people. The field made use of the central axis, and the orientation is opposite of intended use. The grandstand was utilized for spectators, and the field was the holder of the stage.



Stable and unstable architecture. Social hierarchy, both in temporary and permanent structures. Flag (upper right) is Hitler's personal symbol.
Picture taken at Zeppelinfeld 1992, showing what is believed to be a sporting event organized by DoDDS-E. (Department of Defense Dependent Schools Europe)
Picture taken approx. 100 meter behind the Zeppelinfeld, marks direction towards the Transformer station (Burger King)



Albert Speer (middle) overseeing the finishing touches of the Zeppelinfeld. Around 400 flags positioned around, plus hundreds of swastika-banners filling the colonnade of the Grandstand, was lit-up by thousands of light bulbs. Electricity was transformed and distributed from the Transformer station, which make the station one of the most influential factors of operation and appearance of the Zeppelinfeld.



How big is all that, really?



Temple of Saint Sava, Vračar, Belgrade
Still frame from the movie "The Cathedral of Saint Sava / Hram Svetog Save,"
<http://www.youtube.com/watch?v=LAXlgEISFd4>, accessed 14.12.2011.



Metal church On Rumija mountain, Montenegro
<http://fokuspress.com/archives/454>, accessed 14.12.2011.

Sacral architecture can be a powerful political tool, but its physical manifestations (churches) can also be 'called on' as witnesses (of Yugoslavia's politically, religiously and nationally saturated past) in order to generate a narrative of the country's history. Observing the way architecture has manifested itself physically throughout history can give us a key insight into understanding and directing complexity of this narrative, recognizing turning political moments in their material appearance. At the same time it undermines official secularity of the country and indicates the actual state—desecularization, which fosters non-tolerance on many levels.

There were three countries called Yugoslavia in southeastern Europe in the 20th century, occupying various territories, and under different state polities. It was created on aspiration of certain groups among South Slavs to live 'under the same roof.' In one century, as it existed, the country managed to go through several political systems.

During the mid 1980's, Yugoslavia—a country constructed on a multiethnic dream—started to fall apart. Ideas of equality, brotherhood, unity and friendship had to be replaced with a new ideology. Religion, abandoned for almost half a century, had a big comeback.

SOFT BORDERS

1346 – 1389

Serbia in 1350, during the reign of the Nemanjić dynasty, stretched over half of the Balkan Peninsula and had access to 4 seas. During this period the Serbian Orthodox Church was founded.

1389 – 1804

The territory of Serbia was part of the Ottoman Empire between the XIV until XIX century. During this period borders were non-existent since the Ottoman Empire occupied whole of the Balkan Peninsula in the 15th century.

1804 – 1882*

During Revolutionary Serbia (the time of the national and social revolution of the Serbian People that took place between 1804 and 1835) this territory finally, after 5 centuries under Ottoman rule, evolved from an Ottoman province into a constitutional monarchy and a modern nation-state.

1882 – 1991 (2003)

The Kingdom of Serbia was created in 1882. In 1918, Serbia joined the State of Slovenians, Croats and Serbs to form the Kingdom of Serbs, Croats and Slovenians (later known as Yugoslavia).

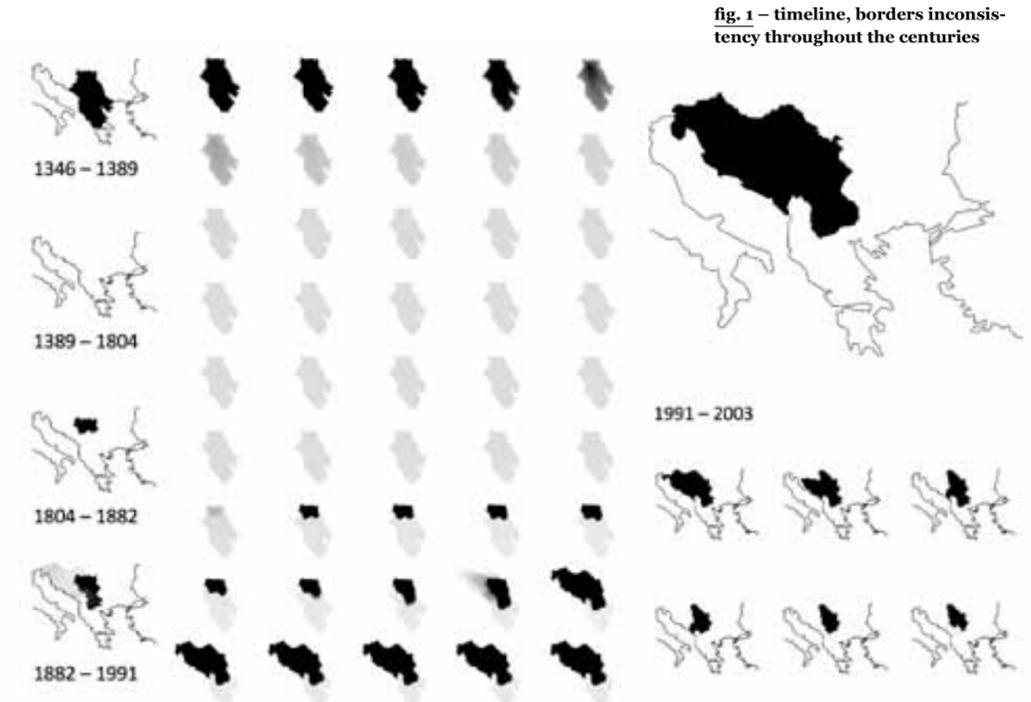


fig. 1 – timeline, borders inconsistency throughout the centuries

On April 27, 1595, the wooden coffin, with Saint Sava's relics, was burnt on a pyre on the Vračar hill in Belgrade. Saint Sava, born Rastko Nemanjić (1174 – 1234), was a Serbian Prince and Orthodox monk, educator and founder of the Serbian Orthodox Church. The burning was executed by the Ottoman authorities to suppress the Serbian rebels after the Banat Uprising in 1595.

During the end of the 19th and the beginning of the 20th century Serbia had positioned itself on the new European map slowly establishing its borders after the Ottomans had occupied the territory for almost 500 years. At the Exposition Universelle Internationale held in Paris in 1900 Serbia got a prominent location directly on the Seine river and presented

If we consider the architecture of pro-ethnocentricity—that is to say architecture 'for'—it is: big, remarkable, breathtaking, and visible from everywhere for everybody. On the other hand, architecture of anti-multiethnicity—or architecture 'against'—is rather small, allowing it to pass unnoticed.

Whilst the borders became relaxed once again, as they had been so many times in the past, a new hope appeared on the horizon—a dome. The nation gathered around one dream: to build the biggest orthodox church in the world. They are observing self-development, building the temple the nation is actually building itself striving toward never achievable perfection. A group of individuals gathered around another dream—to preserve the borders and express non tolerance. They built probably the smallest Orthodox Church in the world.

The former of these two phenomena gives us, the world's largest Orthodox Church. The latter, although physically small, finished in a day, represents territorially the size of a country. How big is 'big'—how big is 'small'—and what constitutes the size of a country?

a church-like pavilion in full Serbo-Byzantine style. It was a collection of national myths, a display of pre-ottoman occupation, idealizing the image of the past. The pavilion was an embodiment of national identity, lost and now finally found again, and therefore national representation on an international stage.

In 1895, three hundred years after the burning of Saint Sava's remains, the Society for the Construction of the Cathedral of Saint Sava on Vračar was founded in Belgrade. Its goal was to build a cathedral on the place of the burning. A small church was built at the future site of The Temple and was later moved so the construction could begin.

At the beginning of 17th century this ground on Vracar hill was already

marked and fenced. The fence was broken down during the conflicts in 1716. Soon the first small church was built. It survived the re-conquering of Belgrade in 1739 and remained until 1757 when the Turks destroyed it. A few years later the second church was built on the ashes of the old church, this time using durable materials. During 1908 the church was extended by adding a narthex on the west side. In 1928 two side naves were added. The original church with its upgraded parts was there until 1935. The same year construction of the third Savinačka church, one that still exists in Vračar, began and ended. Material from the previous church was used to build the present one. One reason for destruction was to release space for the entrance of Saint Sava Cathedral (The Temple), but also to replace the old church with a new, representative building.

In 1905, a public contest was launched to design the church; all five applications received were rejected as not being good enough. Soon, the break-out of the First Balkan War in 1912, and subsequent Second Balkan and First World Wars stopped all activities on the construction of the church. After the war, in 1919, the Society was re-established. New appeals for designs were made in 1926; this time, it received 22 submissions. Though the first and the third prize were not awarded, the second-place project, made by architect Aleksandar Deroko, was chosen for the building of The Temple.

Forty years after the initial idea, construction of The Temple* began on May 10, 1935, 340 years after the burning of Saint Sava's remains. The work lasted until the Second World War Axis invasion of Yugoslavia in 1941. The church's foundations had been completed, and the walls erected to the height of 7 and 11 meters. (fig. 2)

After the 1941 work ceased altogether. The Society for the Building of the Cathedral ceased to exist and has not since been revived.

In the post-war period of the newly created Yugoslavian state, atheism represented a part of the official state policy in the reign of the Communist Party of Yugoslavia from 1945 till mid 80s. Young people were not directed to act as God commanded, which was the case before the war. The new faith was Communism and young people took an oath on their first day of school - to develop the brotherhood and unity and ideas that comrade Tito fought for. State atheism in communist Yugoslavia had the same ideological foundations as most other communist countries, but also some local peculiarities. Public denial and suppression of religion was justified by the fact that religious differences highlight the divides between the Yugoslav nations and nationalities, and thus encourage nationalism and chauvinism, and undermine the brotherhood and unity.

What was a beautiful dream became ruin (fig. 4). In different periods through this short period of time, space surrounding the temple's walls was used as a parking lot or storage*. Somebody from the government came up with the idea of giving this space to a circus, that was visiting Belgrade from time to time, and simply to cover the existing walls with a circus-like tent roof. Another suggestion was to add a new flat roof which would not resemble any sacral architecture, but would use the space for more or less religious purposes—as a frescos gallery.

In 1958, the Patriarch renewed the idea of building the church. After 88 requests for continuation of the building—and as many refusals, permission for finishing the building was granted in 1984. 12th May 1985. The Patriarch, 20 bishops and numerous clergy served a solemn liturgy*, which took place inside the walls of the church and was attended by about 12.000 people, while in the courtyard there were about 80.000 people. Construction was started in 12th again August 1985th. The walls were raised to full height of 40m.

THE BEGINNING OF THE FALL OF COMMUNISM

It should be noted that the year 1985 was still part of the communist period. Maintenance of liturgy and laying the Charter in the cathedral foundations on 12th May that year symbolized the beginning of the fall of communism. In the euphoric atmosphere more than 100,000 people gathered. Although it is not especially marked in history, that date may be considered a turning point.

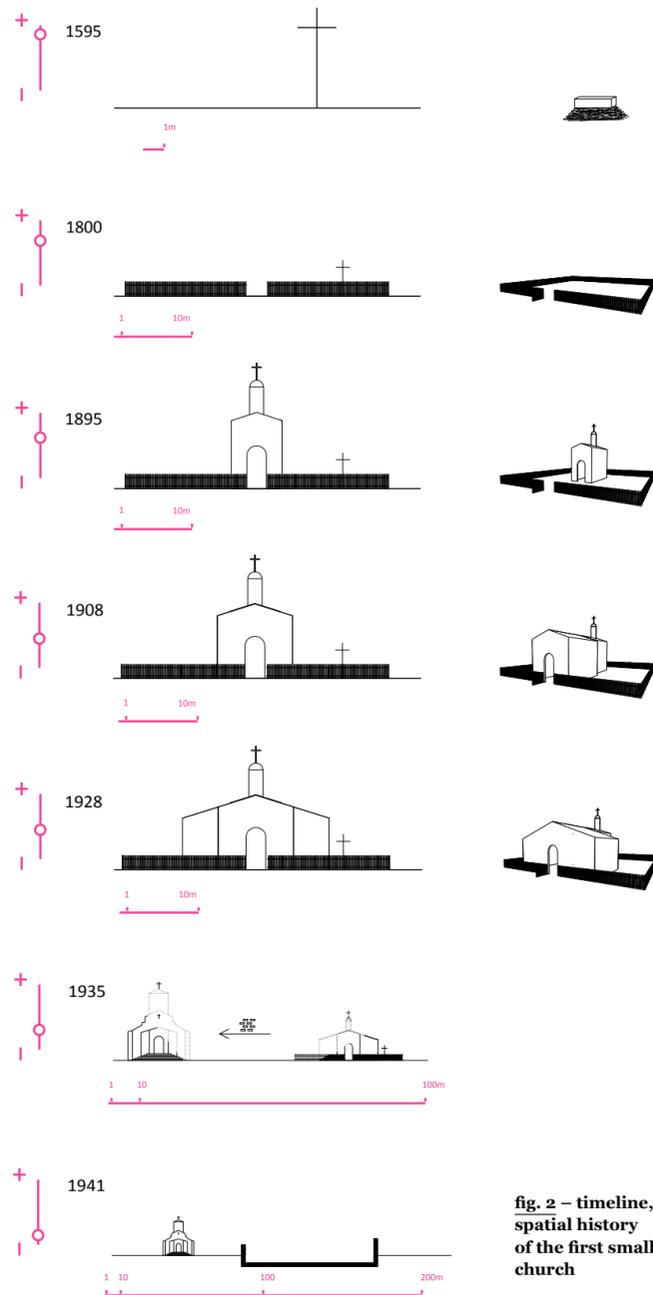


fig. 2 – timeline, spatial history of the first small church

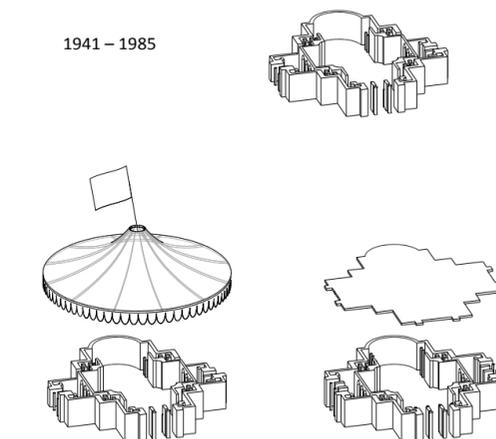


fig. 2a – verbal proposals made during the communism as a solution for abandon temple walls

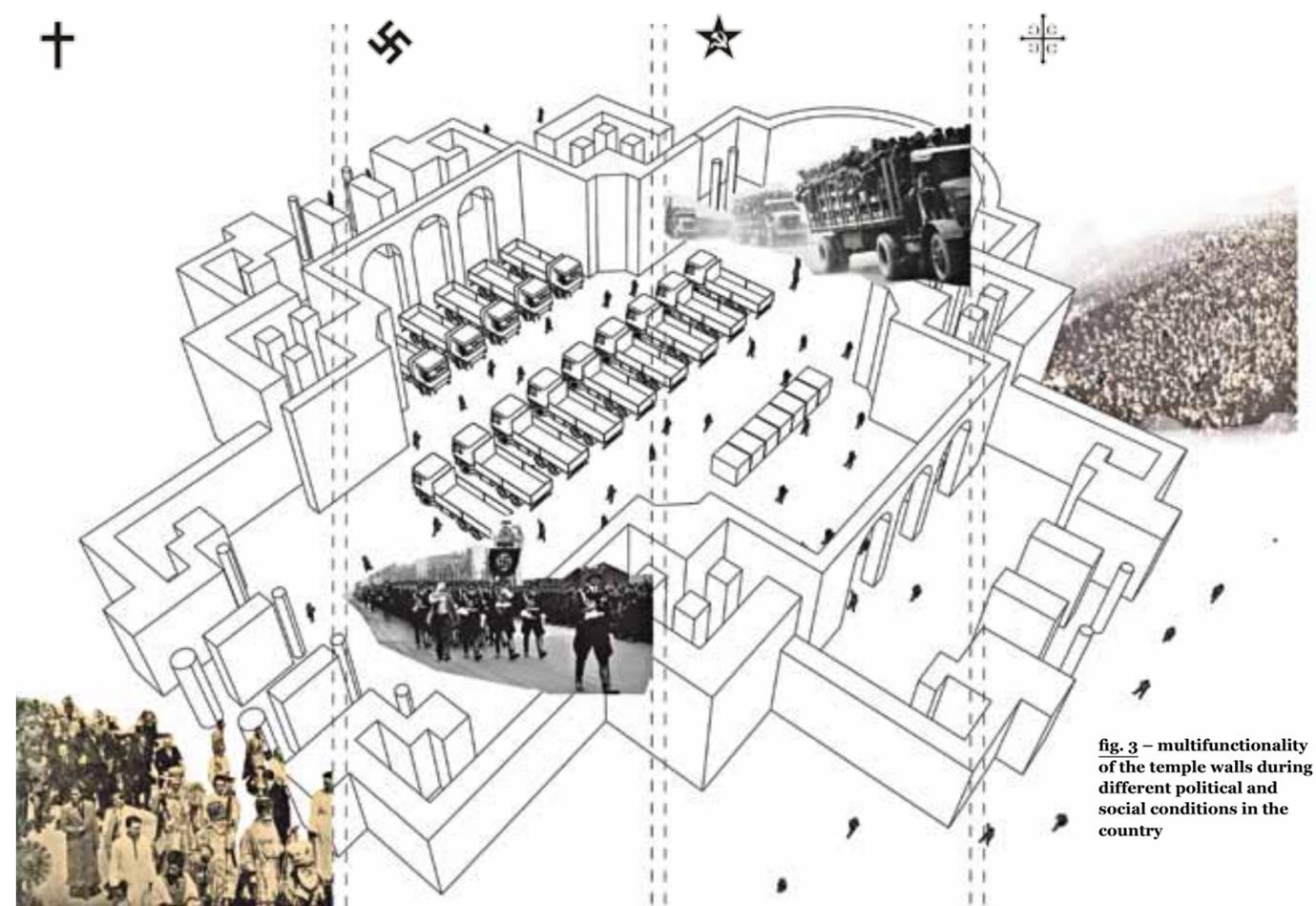


fig. 3 – multifunctionality of the temple walls during different political and social conditions in the country

1935 – 1941

The phases of the construction were followed by the great solemn liturgies, once for the sanctification of the land on which the temple would be built, and the second time for the sanctification of the completed foundations, both times visited by 100.000 people.

1941 – 1944

During the WWII the occupying German army used the unfinished church as a parking lot.

1944/45 – 1985

In 1944 the partisans and the Red Army used it with the same purpose. Later, it was used for storage by various companies.

1985 – 2012

With relinquishment of the communism, brotherhood and unity, religion again reappears as an umbrella for the whole nation.

fig. 4 – Temple of Saint Sava, Vračar, Belgrade

Still frame from the movie "The Cathedral of Saint Sava / Hram Svetog Save", <http://www.youtube.com/watch?v=LXl9EISFd4>, accessed 14.12.2011.



Art of Seduction

ENGINEERING

The main dome project was a huge achievement for the Serbian Orthodox Church and its believers because finally the Belgrade skyline will get what was meant to be there a long time ago. For the rest of the nation (who were secretly nostalgic for what had been lost) the technique used to lift the dome was a tremendous feat of engineering, never seen before. It was built on the ground, inside The Temple, and then lifted up to be positioned in the place (fig. 5). The dome weighed more than 4000t; never before had such a heavy burden been lifted from the ground. With 16 hydraulic cranes, specially constructed for the job in a factory, the dome was separated from the ground and was slowly rising higher and higher (fig. 6). On the day when the lifting of the dome started, many curious people gathered on Vracar hill. Among them there were 2000 scientists and other experts from the building industry. Every day with 2 hours of work, for 40 days, the dome was travelling to the sky. The 12m high gold plated cross, which was placed on the top while the dome was still on the ground, was rising like a phoenix from the ashes. Vracar hill is the highest elevation of the city center,

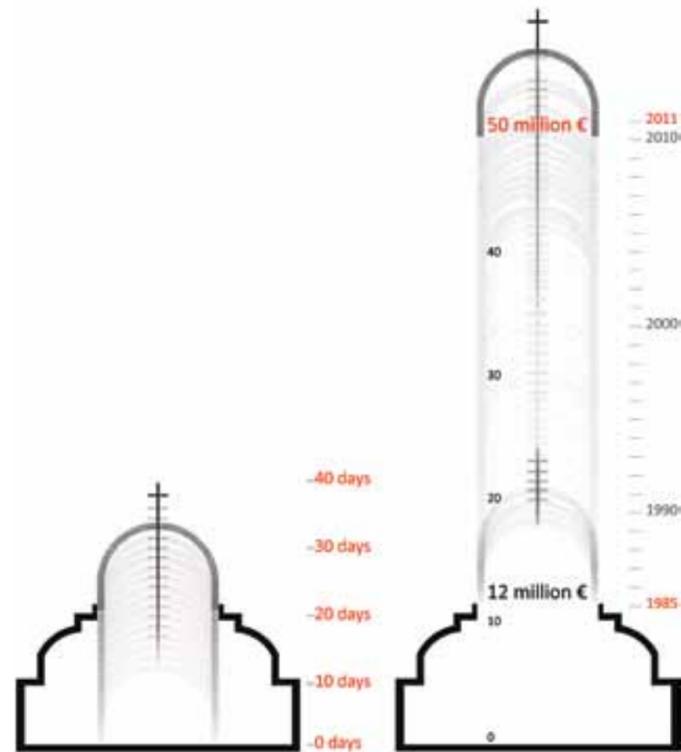


fig. 5 – lifting up the dome

fig. 6 – budget

Fig. 8 - With every standard utility bill that people receive, comes a blank pay slip to make a voluntary contribution to the Serbian Orthodox Church.

fig. 8 – With every standard utility bill that people receive, comes a blank pay slip to make a voluntary contribution to the Serbian Orthodox Church.
http://www.hramsvetogsava.com/Hram/_img/ser/Content/IzgradnjaPomoc/uplatnica_za_prilog.jpg accessed 14.12.2011.

at an altitude of about 134m. It absolutely dominates the skyline and is visible from all approaches to the city; one could almost see it in all its magnificence the entire time—The Temple. On June 26th, 1989 Belgrade was “almost finished”. But the building of the nation just began (fig. 11).

FINANCING

The building of the church is financed solely by donations. A donation is a gift, which implies voluntary. There are numerous donations that can meet this definition, but in some cases voluntary is “voluntary”. The Serbian government decreed that all postage in Serbia must include the cost of an additional stamp designed for the construction of the Memorial Temple of Saint Sava in Belgrade (fig. 10). Funds from the sale of additional stamps go towards the Holy Synod of the Serbian Orthodox Church to finance construction work and work on the interior of the temple, or for making mosaics.



fig. 7 – The greatest achievement of the construction process was lifting of the 4,000 ton central dome, which was built on the ground, together with the copper plate and the gold plated cross, and later lifted onto the walls. The lifting, which took 40 days, was finished on June 26, 1989.

Still frame from the movie “People’s Vow,” 2002, production Information Service of Serbian Orthodox Church.



fig. 9 – Vladimir Putin visited The Temple during his recent visit to Belgrade. Russian Federation will finance a mosaic valued at 40 million euros.

<http://srb.time.mk/read/cod81d7981/ed522c9775/index.html> accessed 14.12.2011.



fig. 10 – all postage in Serbia must include the cost of an additional stamp designed for the construction of the Memorial Temple of Saint Sava in Belgrade
<http://www.posta.rs/slike/eng/filatelija> accessed 14.12.2011.

fig. 11 – image from billboards that were all over the city in the 90’s, promoting The Temple as the national project. The campaign was meant to stimulate voluntary donations since that was at the time the only source of financing.

Still frame from the movie “The Cathedral of Saint Sava / Hram Svetog Save”, <http://www.youtube.com/watch?v=LxL9EISFd4>, accessed 14.12.2011.

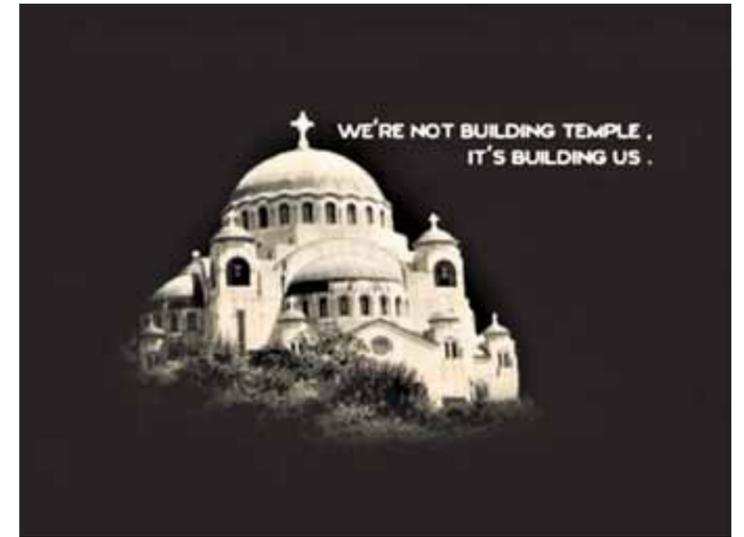


fig. 12 – from Ivan Zupanc photography series ‘Golden Ratio’
 courtesy of the artist



fig. 13 – from Ivan Zupanc photography series ‘Holy place’
 courtesy of the artist

With every standard utility bill that people receive, comes a blank pay slip to make a voluntary contribution to the Serbian Orthodox Church (fig. 8).

When the contraction work started cost estimate was 12 million dollars. Up to date more than 50 million dollars is spent but the work continues (fig. 6).

After Putin’s recent visit to Belgrade, the Russian Federation informed the Ministry of Foreign Affairs of Serbia that they will finance a mosaic valued at 40 million euros (fig. 9).

A HOLY PLACE

Due to the fact that The Temple is after almost one century still a construction site the interior resembles the period when the space between surrounding walls was used as storage (fig. 3). Today there are building materials, trucks, workers, and cranes. There is also a shop, which sells candles and other religious accessories. The shop is located in a kiosk—the same everyday life typology which can be seen everywhere around the city and

where usually one can buy cigarettes and newspapers (fig. 13). Although the Temple is still under-construction, religious activities are taking place without interference.

A photo showing the kiosk inside The Temple is one of the photos from the work of Belgrade based artist Ivan Zupanc’s. In one of his previous works *Golden Ratio* where the gold plated-12m-high-cross plays the main role, the thing he is wondering about is exposure and the insistence on a symbol which has the meaning just for one religious group in a multiethnic country. The work questions if this can be considered as tolerance. While this work was politically saturated, the next one—*A Holy Place*, is exploring culture of visual inside of the unfinished Temple, while capturing moments of intimacy of religious acts, and the glory of the space and the light juxtaposed with images of the construction site and elements from very informal spheres of daily life.

BIG CHURCH, SMALL HILL

1980's

When we were children in the beginning of the 80's, by the time we were starting primary school and became Tito's pioneers—the park around the Temple used to be called informally the park in front of The National Library. All pedestrian paths were intersecting at the center.

1990's

In the 90's new students were no longer becoming pioneers. The celebrated political project named Yugoslavia failed and fell apart; brotherhood and unity across nations and religions were being changed for nationalism. Belgrade skyline was finally finished, adorned with the most magnificent dome in the territory of The Eastern Orthodox Church.

2000's

At the beginning the territory implied verticality but after conquering the horizon, the temple finally grew in plan, rearranging the network of pedestrian paths. Three main accesses to the park lead directly to the temple; the library is a little bit sidelined nowadays due to the very long refurbishment which has been prolonged many times caused by the lack of financing. The Parish home is built across the park from the library, nearby the temple, as will be the new Patriarchal building. Part of the park's green area surface is paved in the shape of a circle, in order to serve the religious act of burning Christmas fire. Additionally the Temple is fenced with combination of vertical (columns dressed in the same stones as the facade) and horizontal elements (bushes).

2010's

One of the most prominent features of the Temple is its constant and eternal progress. In this moment, (the year 2012) work on the interior is still present. And there is always more. The Detailed Regulation Plan for this area is based on the winning competition entry (fig. 14) for *Saint Sava Plateau* from 1988. Competition suggests: closing of two adjacent streets, demolition of existing buildings and paving of the entire plateau in front of The Temple which then smoothly in form of terraces continues to descend over the slopes of the hill. The current plan is to close one of these two streets, as well as construction of the Patriarchate building in the near future.

Serbia is officially a secular country, which means that the policy, ie. government and formal power are separated from church. Conversely, the moment this building becomes the national project, officials of the country must be present at the regular meetings of the Assembly dedicated to the project (fig. 15).

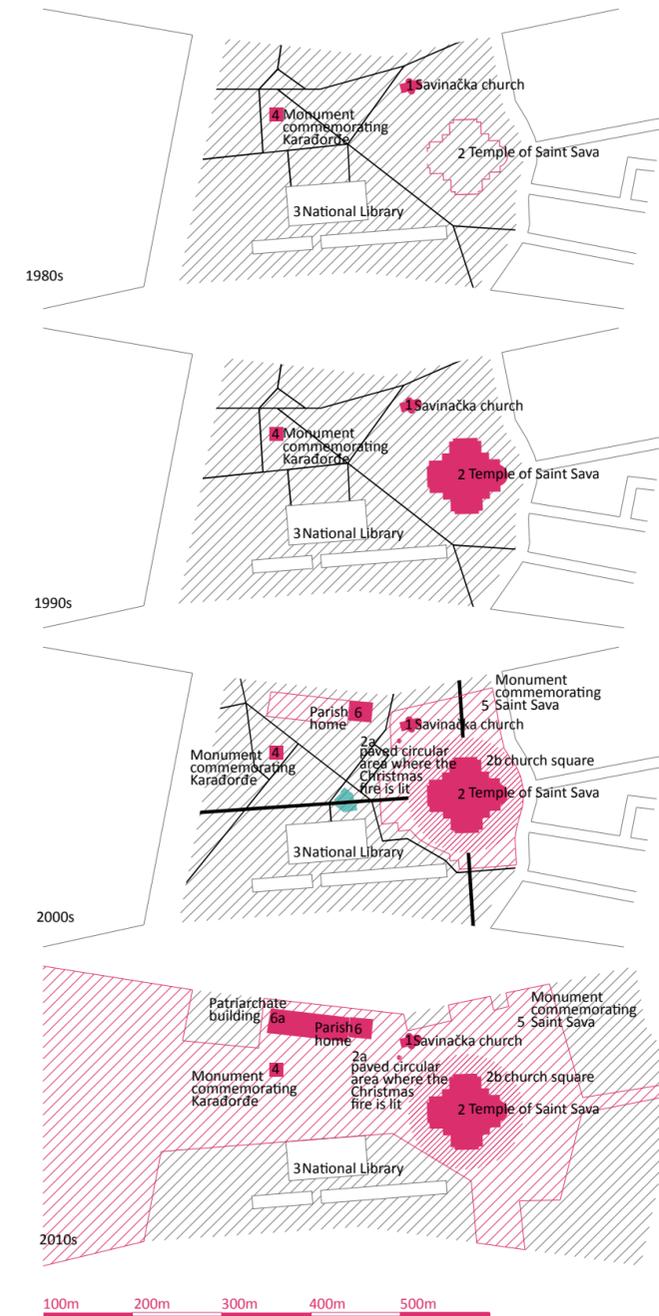


fig. 14 – competition entry; detailed regulation plan is based on this winning competition entry from 1988, designed by architect Djordje Bobić
http://djordjebobic.com/?page_id=104&show=gallery accessed 14.12.2011.



fig. 15 – President of Serbia Boris Tadić at the 10th regular meeting of the society for building the temple
<http://forum.vidovdan.org/viewtopic.php?f=1&t=5824&st=0&sk=t&sd=a&start=15> accessed 14.12.2011.



fig. 16 – mounting of the metal church on the mountain Rumija
http://www.mycity-military.com/thumbs/63407_tmb_65647633_crkva%2520rumija.jpg accessed 14.12.2011.

BIG HILL, SMALL CHURCH

"In 2005, a helicopter belonging to the army of the former Yugoslavia carried an unlikely object: a small Serbian Orthodox church built in metal at a harbor shipyard in Montenegro. The church was manufactured, pre-assembled, and welded in painted steel in the form of small chapel with a single nave and a miniature dome. After a short helicopter ride, the metal church was delivered to its destination; a mountain site marking a disputed border claimed by the both Serbian Orthodox and Montenegrin Orthodox religious aspirations."

From the book *Evasions of Power, On the Architecture of Adjustment*

The Rumija Mountain is a site of great religious significance. The Cross of Jovan Vladimir is carried every year on the Feast of Pentecost from the village of Velji Mikulići to the summit of Rumija. In addition to Orthodox Christians of Bar area; traditionally Catholics and Muslims also take part in the procession and ascent to Rumija summit.

In 2005, Serbian Orthodox Church mounted the metal church building to the summit, by means of Air Force of Serbia and Montenegro helicopter (fig. 16). This was a highly controversial issue, as building of the church was not approved by Montenegrin authorities. The use of the Air Force helicopter was perceived by some as a provocation in the wake of Montenegrin independence referendum. As of 2011, the church is still standing. Although the case is well known in Montenegro, and it even came to Brussels where the status of Montenegro's EU integration is going to be discussed—it is unbeknownst to Serbia's public. The majority of the Committee on Foreign Affairs of the European Parliament members rejected an amendment filed by Jelko Kacin, the member of the European Parliament, which advocates demolition of the church on the Mountain Rumija and condemns statements issued by Serbian Orthodox Church dignitaries. According to the official announcement released following the session of the committee, 31 members voted against Kacin's amendment, 30 members voted in its favor, whereas 3 members abstained from voting.

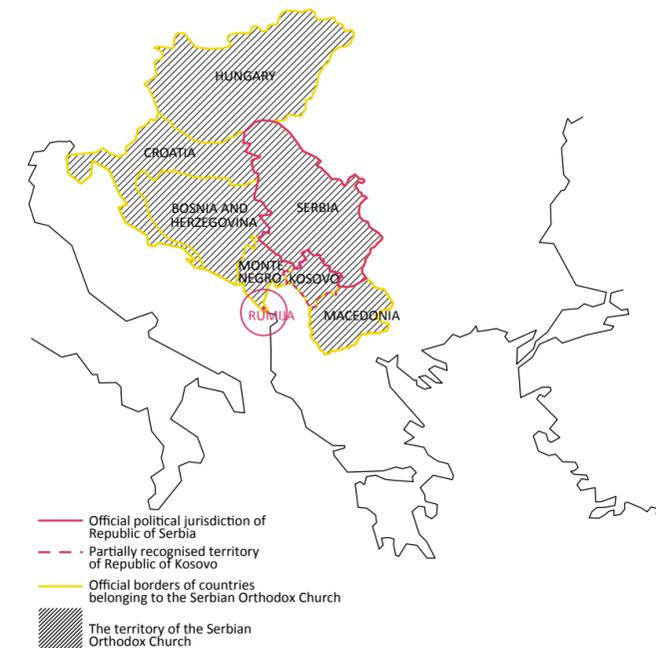


fig. 17 – official political jurisdiction of Serbia, juxtaposed with official territorial jurisdiction of The Serbian Orthodox Church

EPHEMERAL PERMANENCE

The Big one is a dream 7 centuries old. It is being built for almost 100 years. Everything is communicated in numbers: 70 meters tall, the floor area to accommodate 10 000 believers at any time, 49 bells, and the 12 m high gold plated cross visible from all accesses to the city. It is not finished yet. This building epitomizes eternal desire, never accomplished because it is trying to reach: unobtainable, a dream, the cure for lost, confounded national identity. It became a national project, already a few times an abandoned tower of Babel but after each derelict it grows higher and closer to the sky. The nation is observing self-development, through the building of the temple it is building itself striving toward never achievable perfection.

PERMANENT EPHEMERALITY

The Small one is like a move in chess. It is built in one day with employment of the Air Force of Serbia and Montenegro helicopter. In 2005, Serbian Orthodox Church mounted the metal church building on the top of the Mountain - a site of great religious significance. The Cross is carried every year to the summit of the Mountain. Multiethnicity is what distinguishes this location from other locations of the pilgrimage; together with Orthodox Christians of Bar area, Catholics and Muslims would also take part in this procession and ascent to Rumija summit. □

Author:

Dunja Predić

Thanks to:

Dubravka Sekulić, Mirjana Predić, Brian Hoy, Ivan Zupanc, Ayax Abreu and Markus Miessen

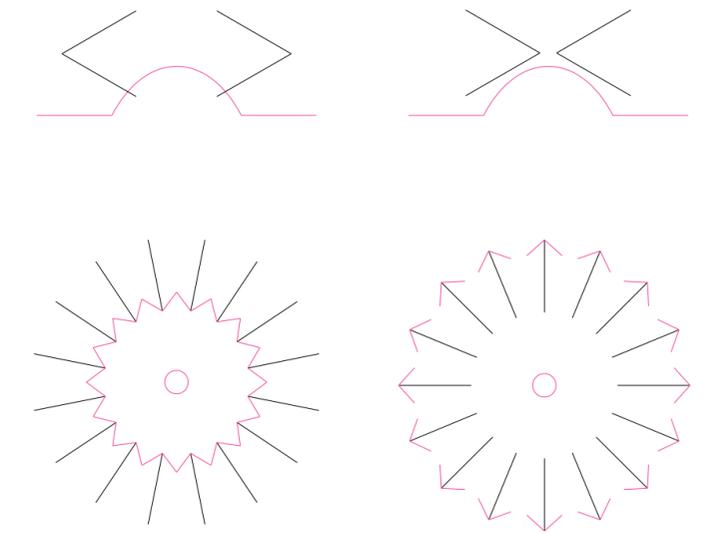
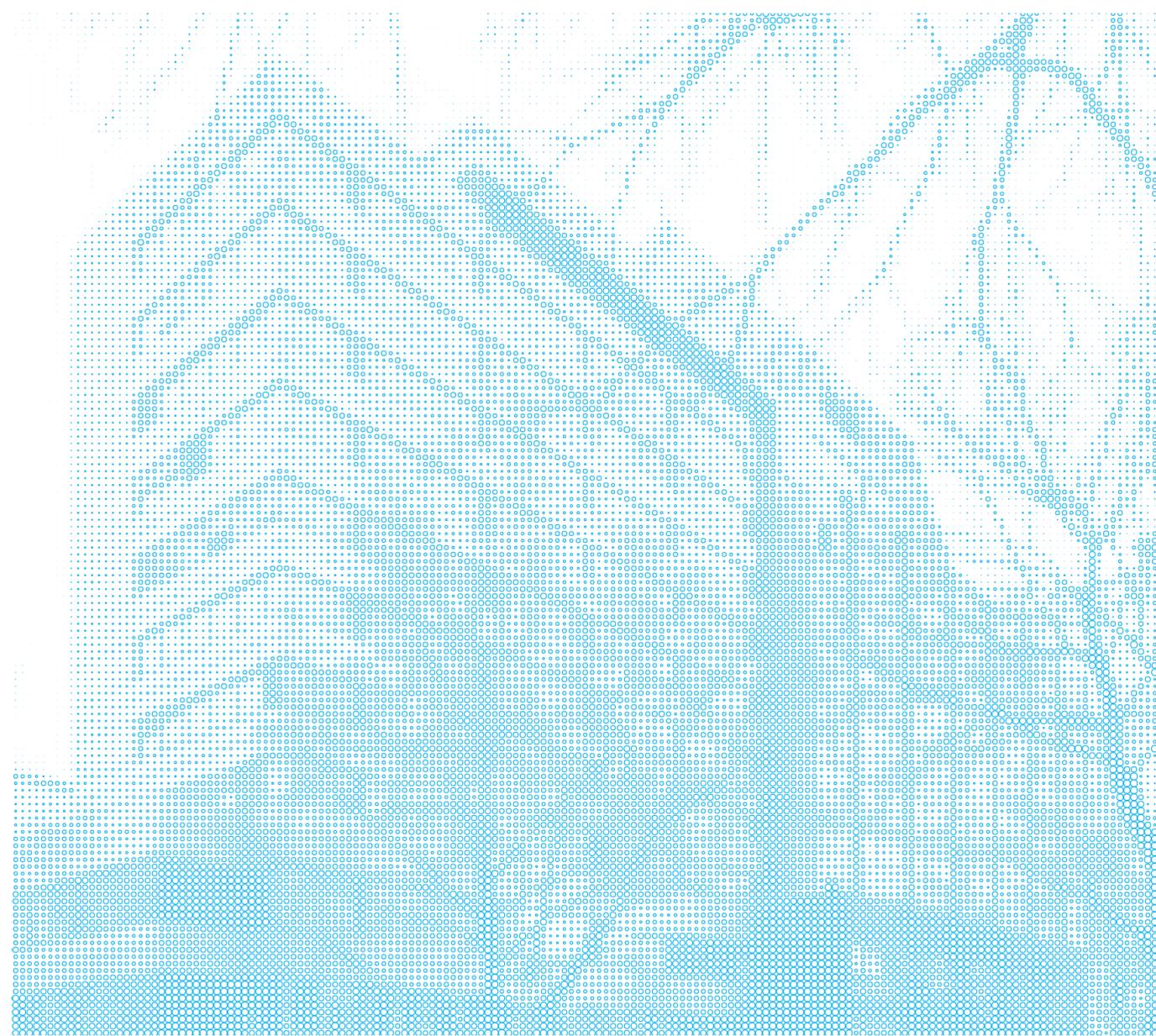


fig. 18 – hill exposure; to observe or to be observed

The re appropriation of Diamantenbörse was a yearlong episode in the buildings' lifespan that has by all means brought greater visibility to the MA project. However it did not produce entirely desired effects such as mutual collaborations between various organisations, or bigger projects which could draw the attention of the media and prominent cultural institutions. Occupying abandoned or dysfunctional buildings has proven to be an ideal condition for creative exchange to take place, however this is something that cannot and should not be imposed.

On the other hand, one can speculate that the very nature of ownership and affiliation with re appropriated space determines the way it is being used. The nature of the production reflects temporality of the whole project as well as, the lack of the sustainable model that could provide the users with possibility to stay. The project's feasibility could have been, for instance, ensured by the influx of cultural institution.

The question about the methods of evaluating such production arises. How can we monetise symbolic capital that gets invested into the location when actions like this are undertaken? *5



Author:
Ana Filipović

Front cover sketch:
Jonas Leihener

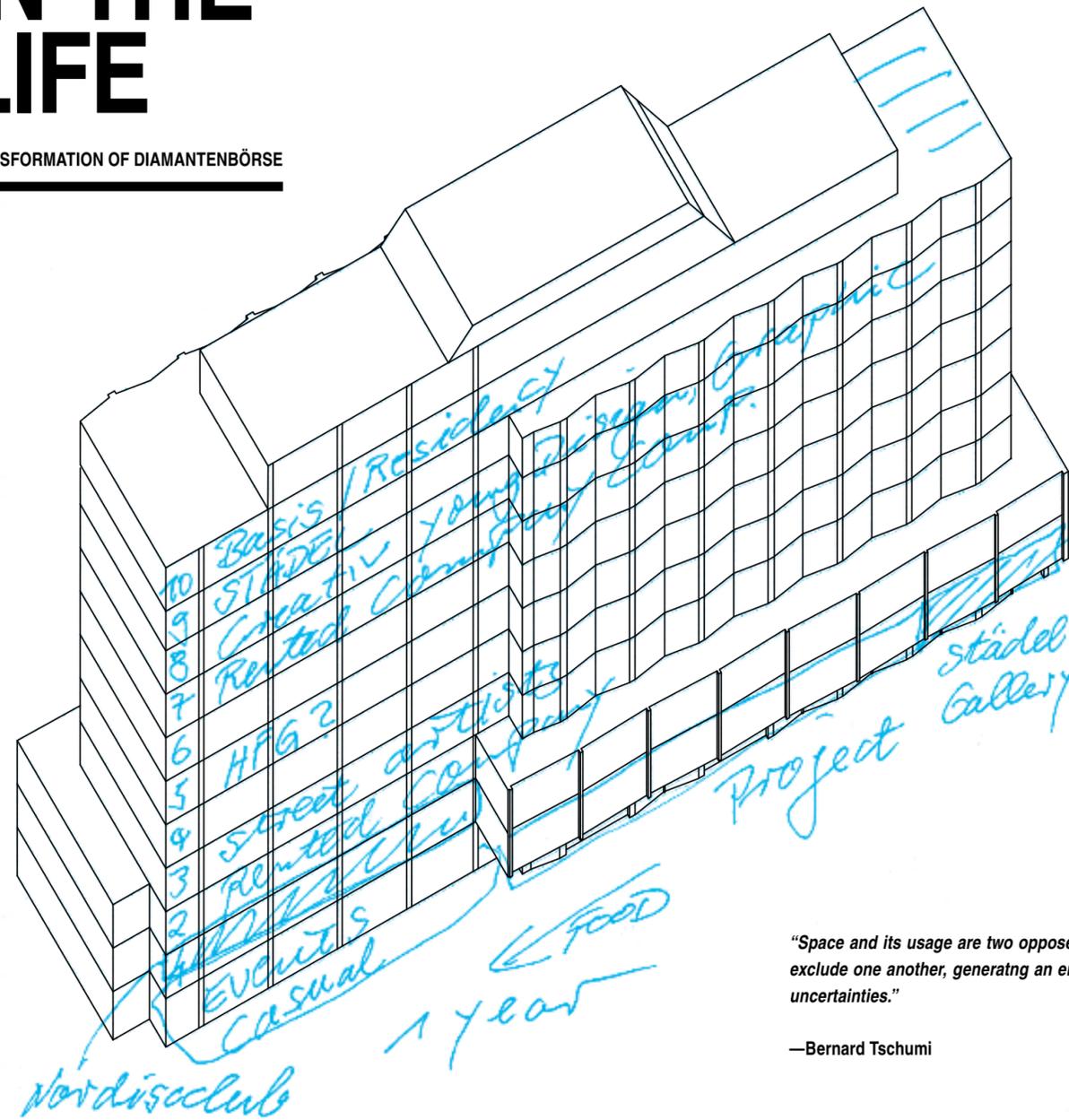
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Text credits:
*1 <http://en.wikipedia.org/wiki/Reappropriation>
*2 <http://www.dirkfleischmann.net>
*3 <http://en.wikipedia.org/wiki/Gentrification>
*4 Freeman, Lance 'There goes the hood', Temple University Press, 2006
*5 Dubravka Sekulić

Thanks to:
Markus Miessen, Khaled Barakeh, Jonas Leihener, Dubravka Sekulić, Marija Canković, Srđan Stanković, Timothy Furey, Alexandros Tsokalis, Dana Munro and Ardi Goldman.

A YEAR IN THE LIFE

TRANSFORMATION OF DIAMANTENBÖRSE



"Space and its usage are two opposed notions that exclude one another, generating an endless array of uncertainties."

—Bernard Tschumi

"Program" is an unstable category when compared to the question of materiality of a building—re-appropriation of no longer functional buildings has, over the last decades, become a common practice. For a period of one year, between the spring of 2010 and 2011, a twelve-story office building in the centre of Frankfurt—known as "Diamantenbörse"—hosted an entirely different set of inhabitants and programs. During the period between the acquisition of the building by a new owner and the beginning of construction works, that would turn it into a residential one, a window of opportunity appeared so to speak. The building's central message as a huge urban con-

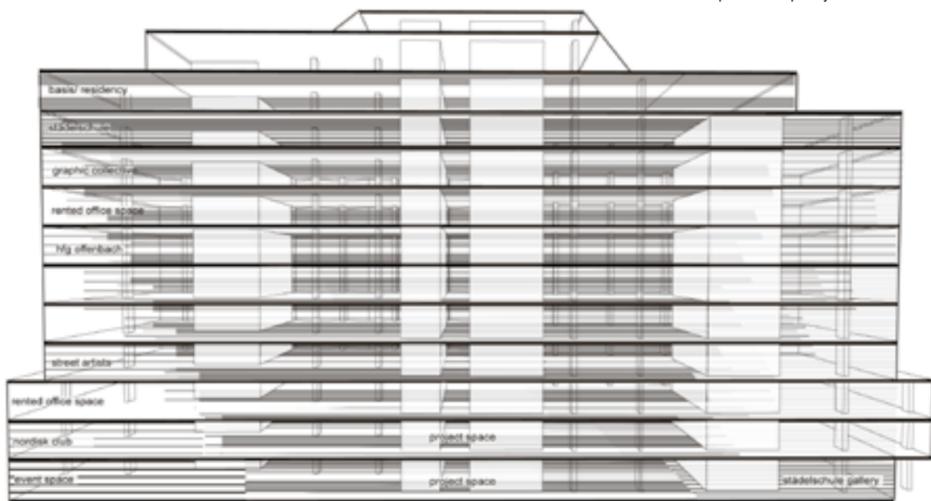
tainer was redesigned by its temporary users, who adapted the building as an alternative work and exhibition space. If one investigates this building as a default mode of gentrification one can come to some quick conclusions: the generous gesture of the investor in return gave the building a new image as a cultural hot spot instead of an old, run-down building, which could hence be promoted in a much more financially attractive way. What is often portrayed as the seemingly black and white reality of gentrification needs to be re-read, in a case like this, as a slightly different mode of opportunistic practice from the point of view

of cultural institutions, inhabiting a window of opportunity, which produces, at least in theory, assets for both parties involved. This is a document of the yearlong process that resulted in creating a specific art space and arguably successful model for urban regeneration. It examines more closely spaces used by Städelschule students—the ground floor galleries and the ninth floor of the building—which, for the period of one year served as their work space, as well as a set of specificities that made it arguably successful as a place of art production and exhibition.

SPACES

The architecture of Diamantenbörse is an example of functionalism that was dominating local discourse of the time. Ground and first floor were initially designed as 600 m² bourse hall but later converted into retail stores. Between spring 2010 and 2011 ground floor was used as a common exhibition and event space. Large storefronts made art visible and accessible, and the building gained an image of a new urban hot spot. The little store on the corner was given to Städelschule students to use it as their gallery. Their work space was located on the ninth floor, in vacant offices arranged along the long hallway. Relatively small rooms, additionally suppressed with suspended gypsum ceiling were not ideal to serve as artist studios. However, a greater disadvantage was actually moving the greater part of school life away from its hub, Städelschule's main building, rather than the physicality of the space itself. Albeit students knew that all partitions will be torn down as soon as they leave, no major spatial interventions happened.

Inhabitants of Diamantenbörse and intensities of spatial occupancy



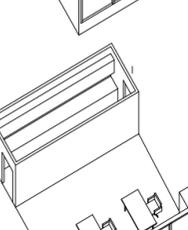
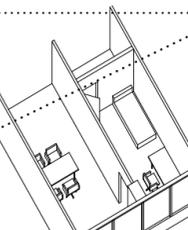
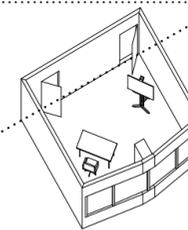
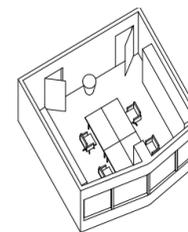
TRANSFORMATION OF SPACE THROUGHOUT TIME

1974–2010 / Before the building was sold, there were always only offices. The layout rendered typical organization of that time – the space partitioned into smaller offices.

2010–2011 / Offices were turned into ateliers for Städel students. Relatively small rooms, additionally suppressed with suspended gypsum ceiling were not ideal to serve as artist studios.

2011 / Initial residential project, that was canceled, proposed condominiums on all typical office floors, including the ninth. There were six residential types, varying from smaller maisonettes to luxurious ones, 300 m² in size

2012 / The final project for the office layout displays contemporary requirements for flexibility. Only several offices and conference rooms are physically enclosed, while the rest is open space.



Ninth floor – the office



Ninth floor – the office



Ground floor – the entrance

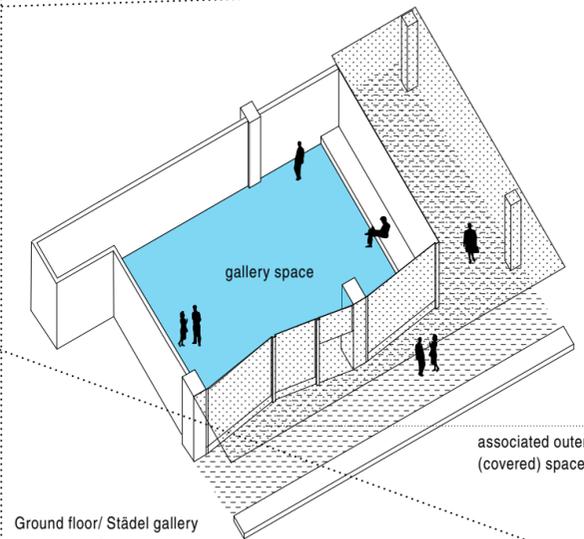


Ground floor – Stadel gallery



- ninth floor
- infrastructure
 - common spaces
 - studios

- ground floor
- infrastructure
 - event space
 - stadel gallery
 - project space
 - entrance



Ground floor/ Stadel gallery — axonometry

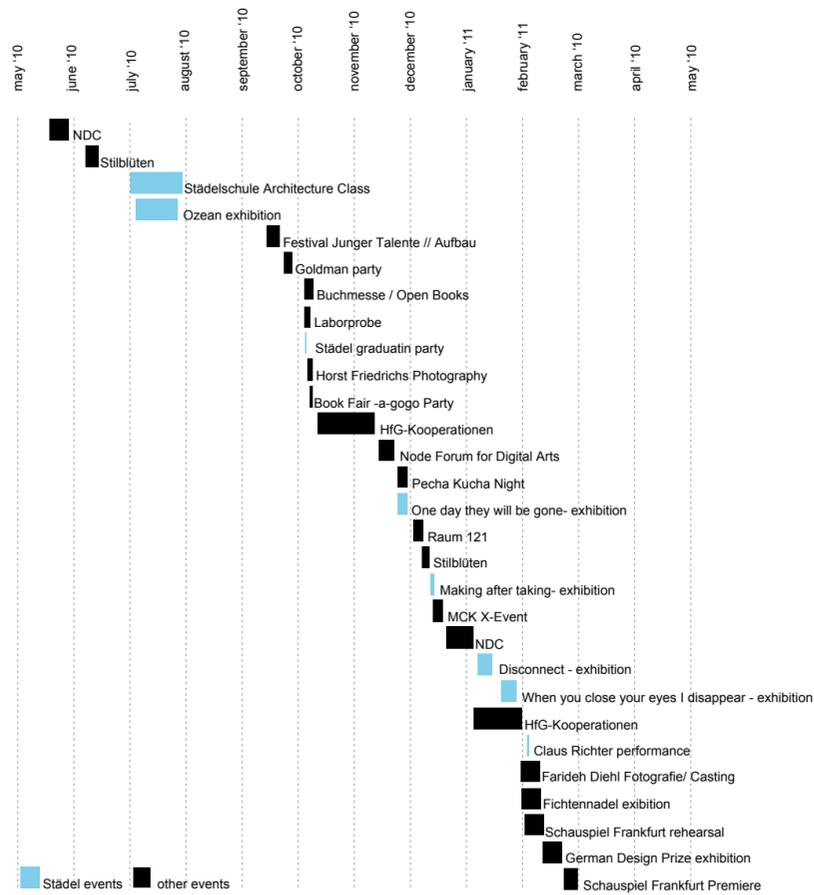
associated outer (covered) space



“When you close your eyes I disappear” Inger Wold Lund, Bianca Baldi, Samuel Forsythe, Slije Linge Haaland, Veit Laurent Kurz, Erik Larsson, Santiago Mostyn, Filipa Pettersson – Diamantenbörse, 20.–27. January 2011

“One day they will be gone” The Exhibition of DAAD scholarship holders in Städelschule 2006–2010; Timothy Furey, Hanna Hildebrand, Shane Munro, Att Poomtangon, Peter Schwarze, Tomislav S. Vukic Diamantenbörse 19.–27. November 2010

The program



“Disconnect” White elastic textile and a video projection Alexandros Tsolakis, Bastian Wibranek, Sebastian Kriegsman – Diamantenbörse, 9–14. January 2011



Britney's Bar in a 16m² office, Bonny Poon and Henrik Olai Kaarstein – Ninth floor / Diamantenbörse 2011



“Steel Magnolias” Neon lights from Diamantenbörse and a painting rack Danny Kerschen and Dana Munro – Städelschule Rundgang 2011, installation shot

Frankfurt am Main, _____

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60052 Frankfurt am Main

Anmeldung einer öffentlichen Versammlung oder eines Aufzuges gemäß § 14 Versammlungsgesetz

Veranstalterdaten			
Name der Organisation			
Name der verantwortlichen Person		Vorname der verantwortlichen Person	
Straße		Hausnummer	
PLZ	Ort		
Telefon-tagsüber	Fax	E-Mail	

Daten zur Veranstaltung	
Art der Veranstaltung (z. B. Kundgebung, Demonstration, Schweigegang, etc.)	
Thema der Veranstaltung	
Tag der Veranstaltung	Ende der Veranstaltung
Beginn der Veranstaltung	
Veranstaltungsort bzw. Demonstrationroute	
Anzahl der erwarteten Teilnehmer	
Sonstiges (z. B. nähere Erläuterung des Veranstaltungsverlaufs, Art der Beschallung, Lautsprecherwagen, Megaphon, etc.)	

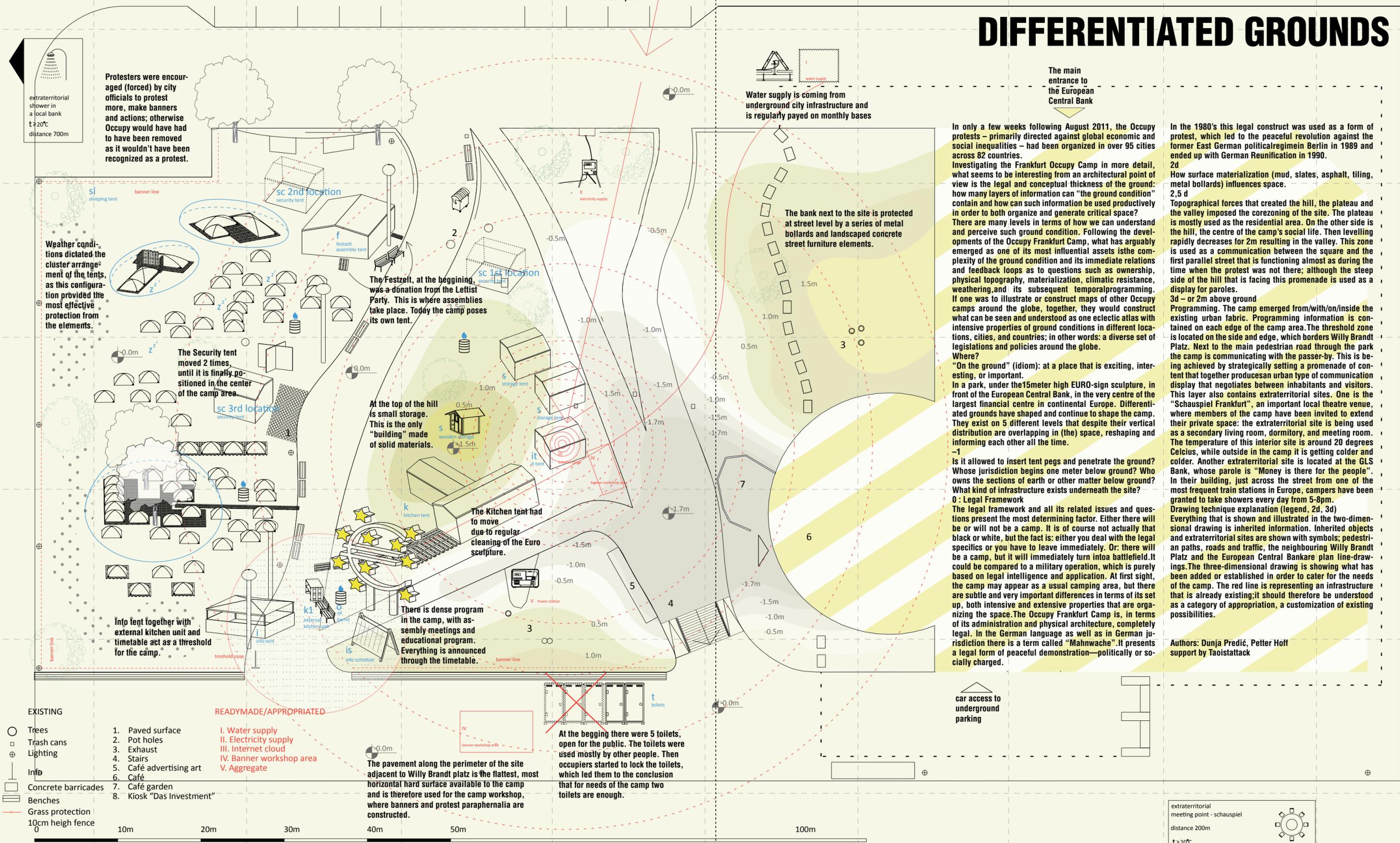
Es wird versichert, dass die Angaben nach bestem Wissen und Gewissen richtig und vollständig sind.

Ort, Datum

Unterschrift

OCCUPY FRANKFURT

DIFFERENTIATED GROUNDS



Internet is provided from the kiosk across the campsite

Water supply is coming from underground city infrastructure and is regularly payed on monthly bases

The main entrance to the European Central Bank

In only a few weeks following August 2011, the Occupy protests – primarily directed against global economic and social inequalities – had been organized in over 95 cities across 82 countries. Investigating the Frankfurt Occupy Camp in more detail, what seems to be interesting from an architectural point of view is the legal and conceptual thickness of the ground: how many layers of information can “the ground condition” contain and how can such information be used productively in order to both organize and generate critical space? There are many levels in terms of how we can understand and perceive such ground condition. Following the developments of the Occupy Frankfurt Camp, what has arguably emerged as one of its most influential assets is the complexity of the ground condition and its immediate relations and feedback loops as to questions such as ownership, physical topography, materialization, climatic resistance, weathering, and its subsequent temporal programming. If one was to illustrate or construct maps of other Occupy camps around the globe, together, they would construct what can be seen and understood as one eclectic atlas with intensive properties of ground conditions in different locations, cities, and countries; in other words: a diverse set of legislations and policies around the globe.

Where? “On the ground” (idiom): at a place that is exciting, interesting, or important. In a park, under the 15meter high EURO-sign sculpture, in front of the European Central Bank, in the very centre of the largest financial centre in continental Europe. Differentiated grounds have shaped and continue to shape the camp. They exist on 5 different levels that despite their vertical distribution are overlapping in (the) space, reshaping and informing each other all the time.

-1 Is it allowed to insert tent pegs and penetrate the ground? Whose jurisdiction begins one meter below ground? Who owns the sections of earth or other matter below ground? What kind of infrastructure exists underneath the site?

0 : Legal Framework The legal framework and all its related issues and questions present the most determining factor. Either there will be or will not be a camp. It is of course not actually that black or white, but the fact is: either you deal with the legal specifics or you have to leave immediately. Or: there will be a camp, but it will immediately turn into a battlefield. It could be compared to a military operation, which is purely based on legal intelligence and application. At first sight, the camp may appear as a usual camping area, but there are subtle and very important differences in terms of its set up, both intensive and extensive properties that are organizing the space. The Occupy Frankfurt Camp is, in terms of its administration and physical architecture, completely legal. In the German language as well as in German jurisdiction there is a term called “Mahnwache”. It presents a legal form of peaceful demonstration—politically or socially charged.

In the 1980's this legal construct was used as a form of protest, which led to the peaceful revolution against the former East German political regime in Berlin in 1989 and ended up with German Reunification in 1990.

2d How surface materialization (mud, slates, asphalt, tiling, metal bollards) influences space.

2,5 d Topographical forces that created the hill, the plateau and the valley imposed the core zoning of the site. The plateau is mostly used as the residential area. On the other side is the hill, the centre of the camp's social life. Then levelling rapidly decreases for 2m resulting in the valley. This zone is used as a communication between the square and the first parallel street that is functioning almost as during the time when the protest was not there; although the steep side of the hill that is facing this promenade is used as a display for paroles.

3d – or 2m above ground Programming. The camp emerged from/with/on/inside the existing urban fabric. Programming information is contained on each edge of the camp area. The threshold zone is located on the side and edge, which borders Willy Brandt Platz. Next to the main pedestrian road through the park the camp is communicating with the passer-by. This is being achieved by strategically setting a promenade of content that together produces an urban type of communication display that negotiates between inhabitants and visitors. This layer also contains extraterritorial sites. One is the “Schauspiel Frankfurt”, an important local theatre venue, where members of the camp have been invited to extend their private space: the extraterritorial site is being used as a secondary living room, dormitory, and meeting room. The temperature of this interior site is around 20 degrees Celcius, while outside in the camp it is getting colder and colder. Another extraterritorial site is located at the GLS Bank, whose parole is “Money is there for the people”. In their building, just across the street from one of the most frequent train stations in Europe, campers have been granted to take showers every day from 5-8pm.

Drawing technique explanation (legend, 2d, 3d) Everything that is shown and illustrated in the two-dimensional drawing is inherited information. Inherited objects and extraterritorial sites are shown with symbols: pedestrian paths, roads and traffic, the neighbouring Willy Brandt Platz and the European Central Bank are plan line-drawings. The three-dimensional drawing is showing what has been added or established in order to cater for the needs of the camp. The red line is representing an infrastructure that is already existing; it should therefore be understood as a category of appropriation, a customization of existing possibilities.

Authors: Dunja Predić, Petter Hoff support by Taoistattack

- EXISTING**
- Trees
 - Trash cans
 - ⊕ Lighting
 - Info
 - Concrete barricades
 - Benches
 - Grass protection
 - 10cm high fence
- 1-8**
1. Paved surface
 2. Pot holes
 3. Exhaust
 4. Stairs
 5. Café advertising art
 6. Café
 7. Café garden
 8. Kiosk “Das Investment”

- READYMADE/APPROPRIATED**
- I. Water supply
 - II. Electricity supply
 - III. Internet cloud
 - IV. Banner workshop area
 - V. Aggregate

The pavement along the perimeter of the site adjacent to Willy Brandt platz is the flattest, most horizontal hard surface available to the camp and is therefore used for the camp workshop, where banners and protest paraphernalia are constructed.

At the begging there were 5 toilets, open for the public. The toilets were used mostly by other people. Then occupiers started to lock the toilets, which led them to the conclusion that for needs of the camp two toilets are enough.

extraterritorial meeting point - schauspiel distance 200m t > 20°C