

zwischenraum

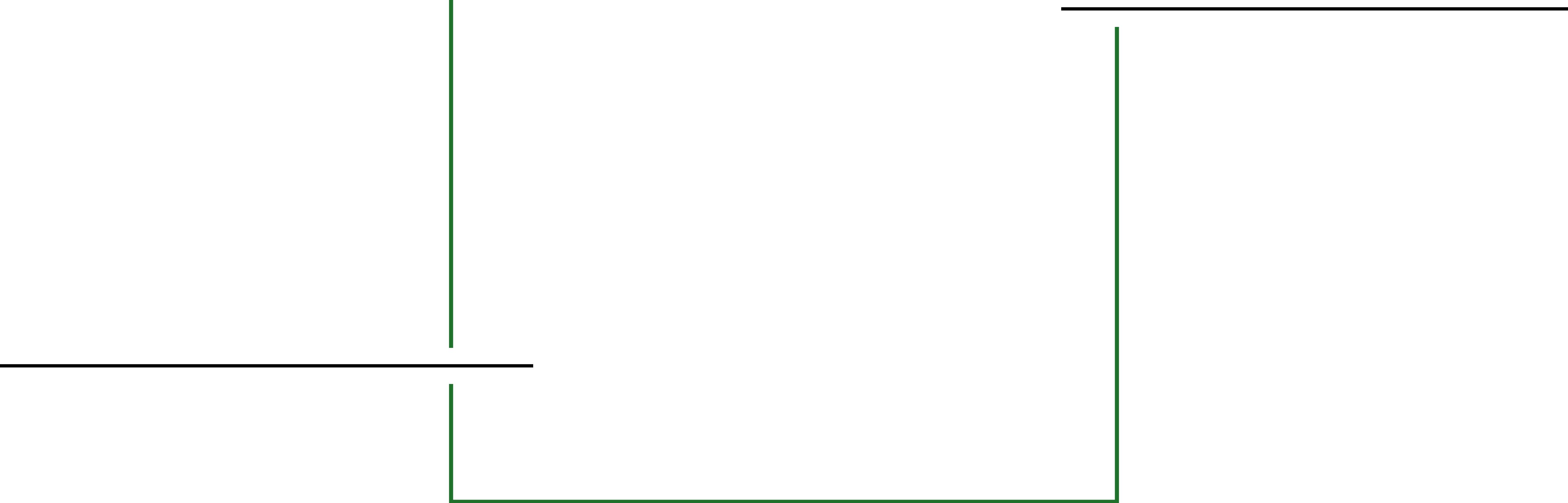
**DESIGNING EXIT STRATEGIES
WISE 2020/2021 KHB**

Marc Roman Page, Devi Sofia Sund Rojo, Natalie Marie Preuß

I intro

II raumlaborberlin

III exit strategy



First, we looked at the question: "What is a room?" The Duden describes space as follows: ... (page 4) Then, when we had clarified the basic terminology, we as a team had brought together all our ideas about spaces in a virtual Mindmap - Miro. Art and also design have been dealing with the question of space and how much space we actually need for quite a while.

To give some examples, we have looked at architects and also artists and designers. The space can be opened up directly in our head or around our head. As an example, here is the architects' group HAUS-RUCKER.

But spaces can also be created by setting different boundaries, they can also be broken by rethinking the concept of space. Spaces can be changed as soon as people come into play, they then require interaction. As an example, the action "Pühlheim gräbt" (Pühlheim digs) by Michael Sailsdorfer, 2009. 28 gold bars were hidden on a square in Pühlheim and dug up again by the residents of the village. The square/space had changed completely in only a short time.

Furthermore, we also dealt with the concept of the "Zwischenstadt", coined by Thomas Sievert. This term describes a settlement structure that can be assigned neither to the city nor to the rural area. We find this concept very exciting, because thought patterns or existing associations to city and village are questioned here.

On the following pages, we will show you further possibilities of how spaces can be rethought, for which we interviewed Lukas from Raumlabor Berlin.

Finally, we will present our exit strategy "Zwischenraum" in sketches plus location. This design has not yet been implemented, but perhaps our thoughts can be incorporated into further work.

raum.

zum Wohnen, als Nutzraum o. Ä. verwendeter, von Wänden, Boden und Decke umschlossener Teil eines Gebäudes
für jemanden, etwas zur Verfügung stehender Platz
in Länge, Breite und Höhe nicht fest eingegrenzte Ausdehnung
geografisch oder politisch unter einem bestimmten Aspekt als Einheit verstandenes Gebiet
Menge aller durch drei Koordinaten beschreibbaren Punkte

Raum* für?

In welchem RAUM* findet der Austausch statt?

Für was erschaffen wir einen Raum*?

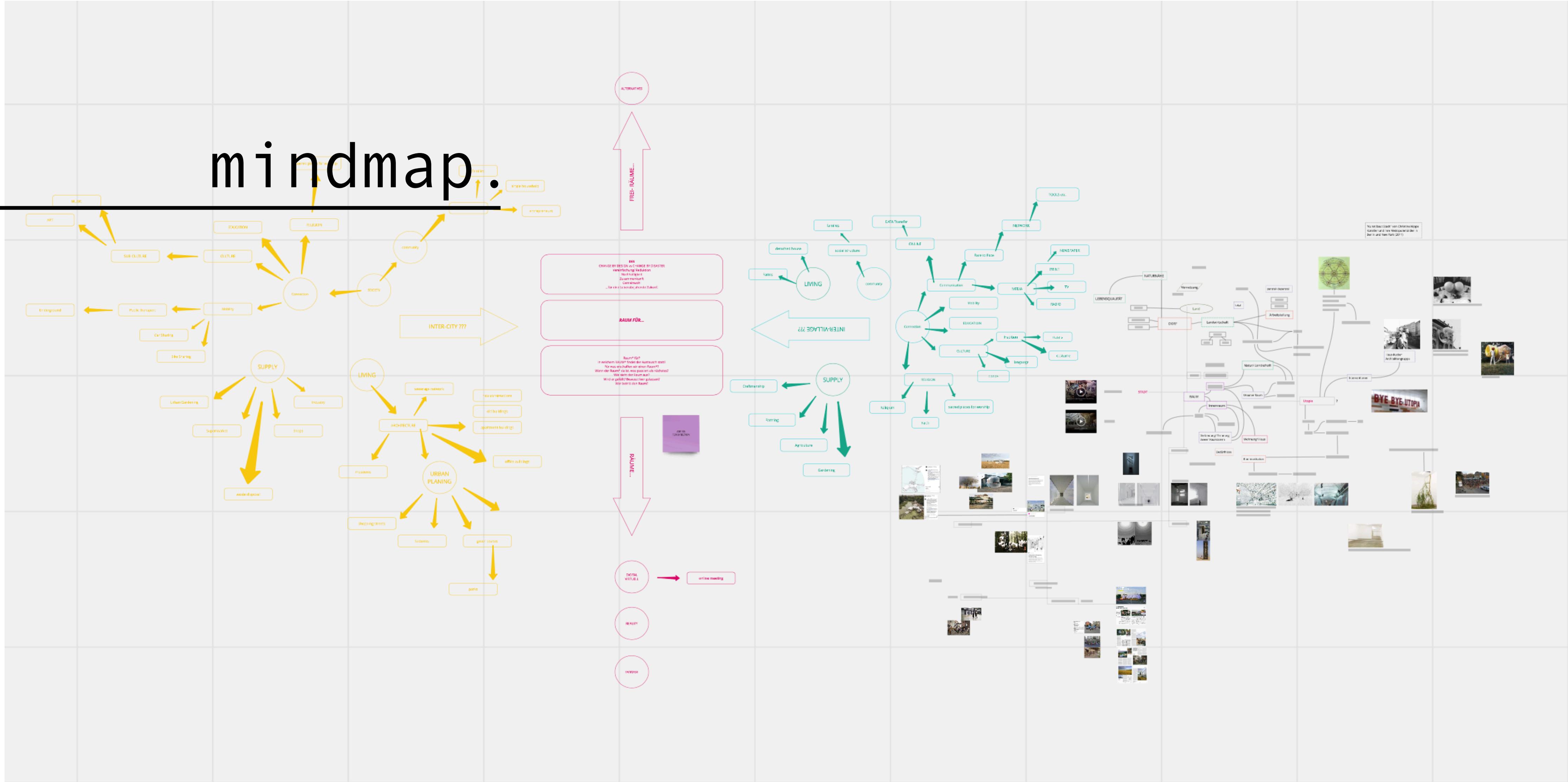
Wenn der Raum* da ist, was passiert als nächstes?

Wie sieht der Raum aus?

Wird er gefüllt? Bewusst leer gelassen?

Wer betritt den Raum?

mindmap





Oase Nr.7, Haus-Rucker, 1972 in Kassel, Documenta

- persönliche Oase auf 8 Meter Durchmesser..

Haus-Rucker
Architektengruppe

Veränderung in Denkmustern

Barrieren überwinden



Tomas Saraceno - Performance und Installationskünstler

- raumfüllende, surreale Landschaften
- begehbar für die Besucher - Interaktion miteinander durch Vibration und Bewegung

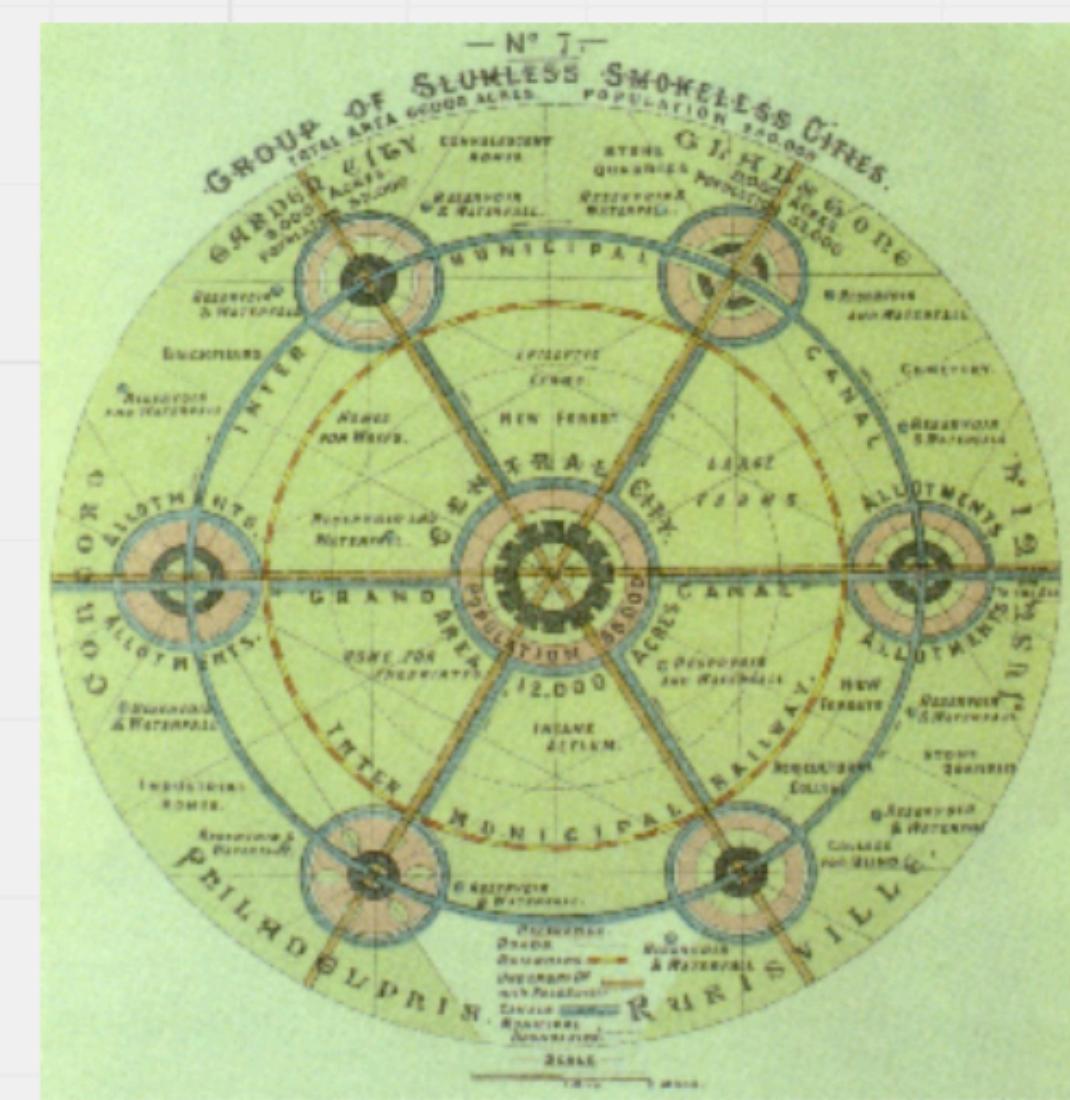


"Puhlheim gräbt" Michael Sailsdorfer, 2009

SPAßFAKTOR

SPIEL - INTERAKTION





Gartenstadt - Ebenezer Howard
Stadtmodell, 1898

- sollten im Umland einer großen Stadt gegründet werden - strikte Trennung zwischen Land und Stadt aufheben..

wie Zwischenstadt - Sieverts ?

zwischenstadt

zwischenraum

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Public space in urban areas. Parks, playgrounds, buildings, we meet and gather, use facilities or simply pass by. The purpose of those spaces, how they are arranged and designed is evidently. Functional and sufficient aspects often predominate and define their appearance. How a place affects our consciousness and senses is a perceptible, right away. We feel joyful, curious, surprised or maybe bored, indifferent, uncomfortable.

Contemporary architecture, art installations and urban intervention have the potential to transform spaces in a totally new context of experience and perception. The unexpected triggers curiosity and attraction. Abandoned and forgotten places, central areas and parks can be platforms in small or large scale.

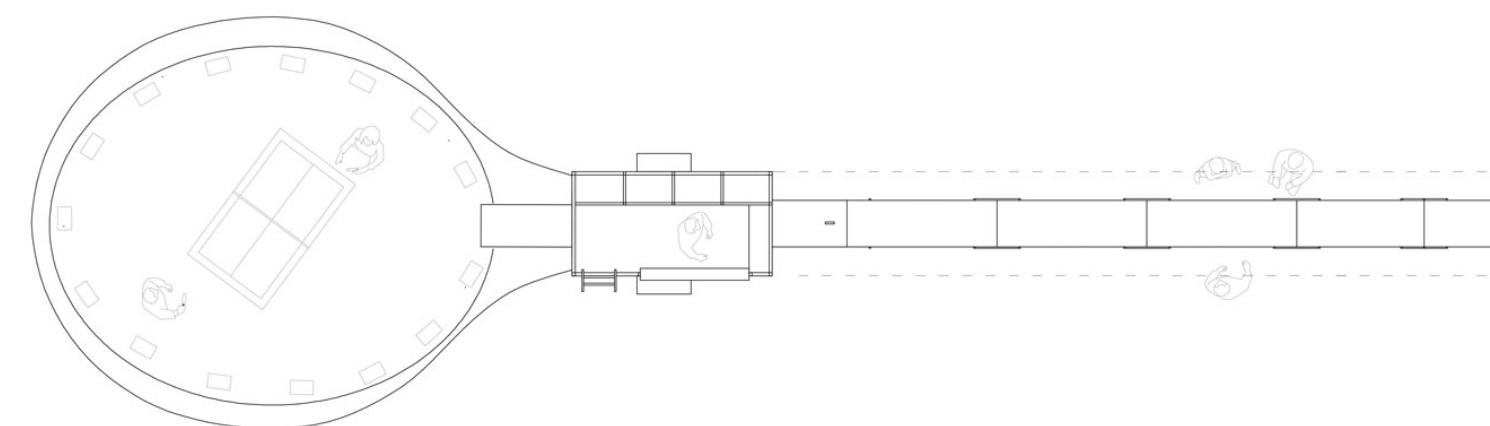
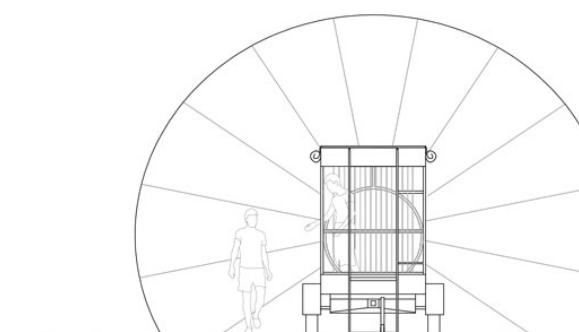
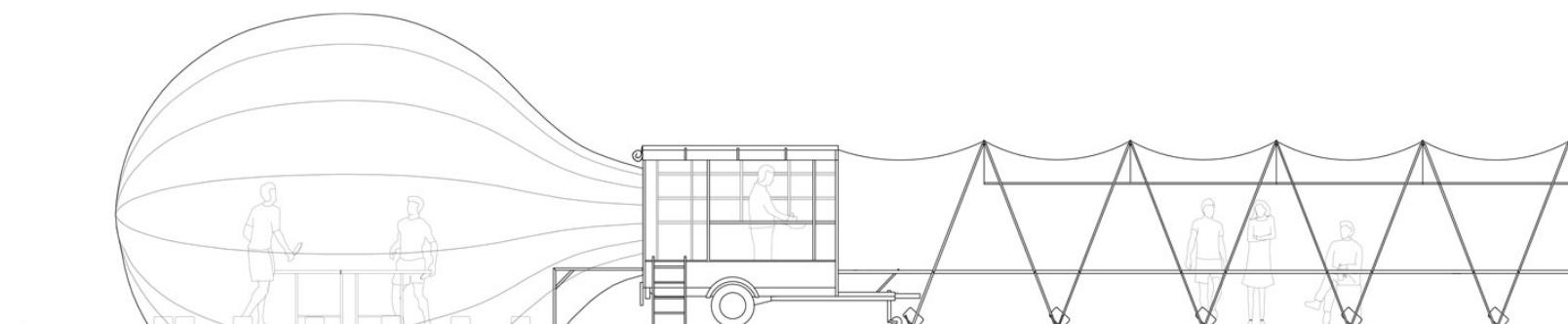
Bringing people together, building and shaping something on site while working among local conditions and materials, investigating what a place truly has to offer and showing that in the overall concept.

raumlaborberlin is a group of architects, based in berlin, working in a collaborative team-structure for almost 20 years. They work focus on the fields of urban intervention, city planing, art and architecture. The projects they are working on show how transforming of public space in an actionable and environmental friendly way could look like.

“Architecture is an experimental laboratory for a moment related to the participatory work practice in urban areas. Architecture is understood not as an object, but rather as history, a layer of the history of the place. As architects, artist we are more of activists, because we operate within the city. Architecture is a tool, in the search for a city of possibilities, the city of tomorrow!” 1

raumlaborberlin





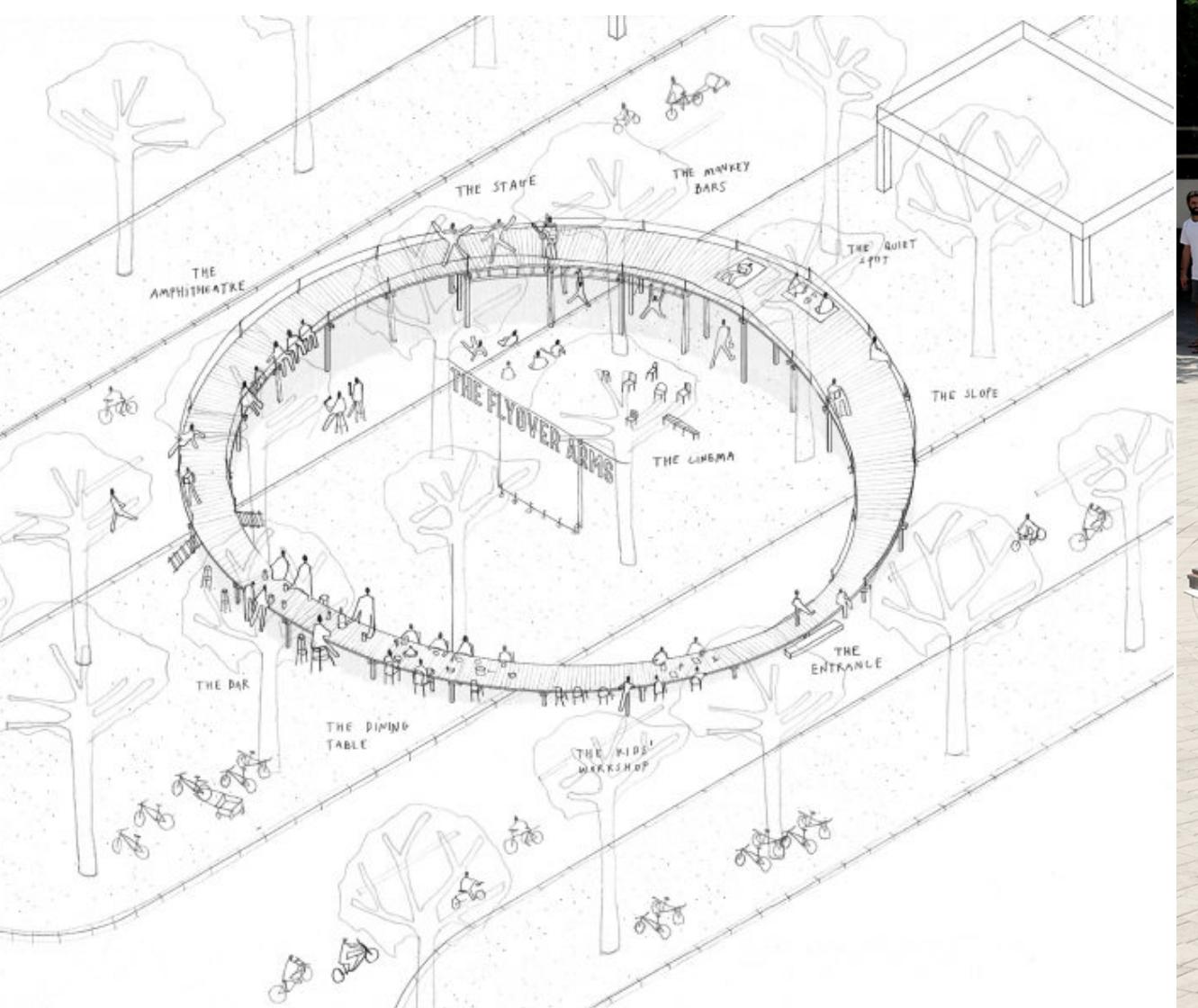
THE GREAT ESCAPE

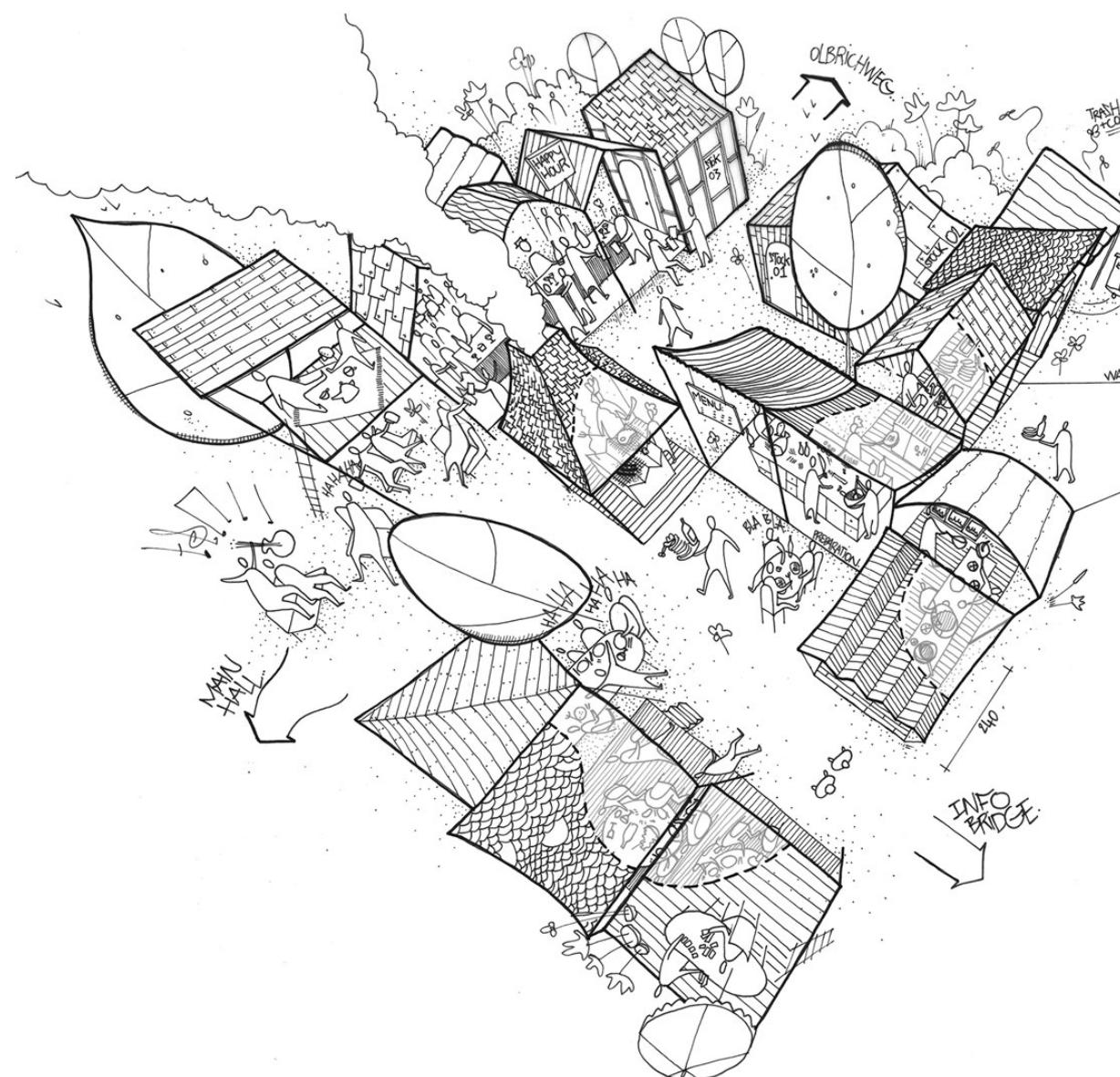
2016, Denmark

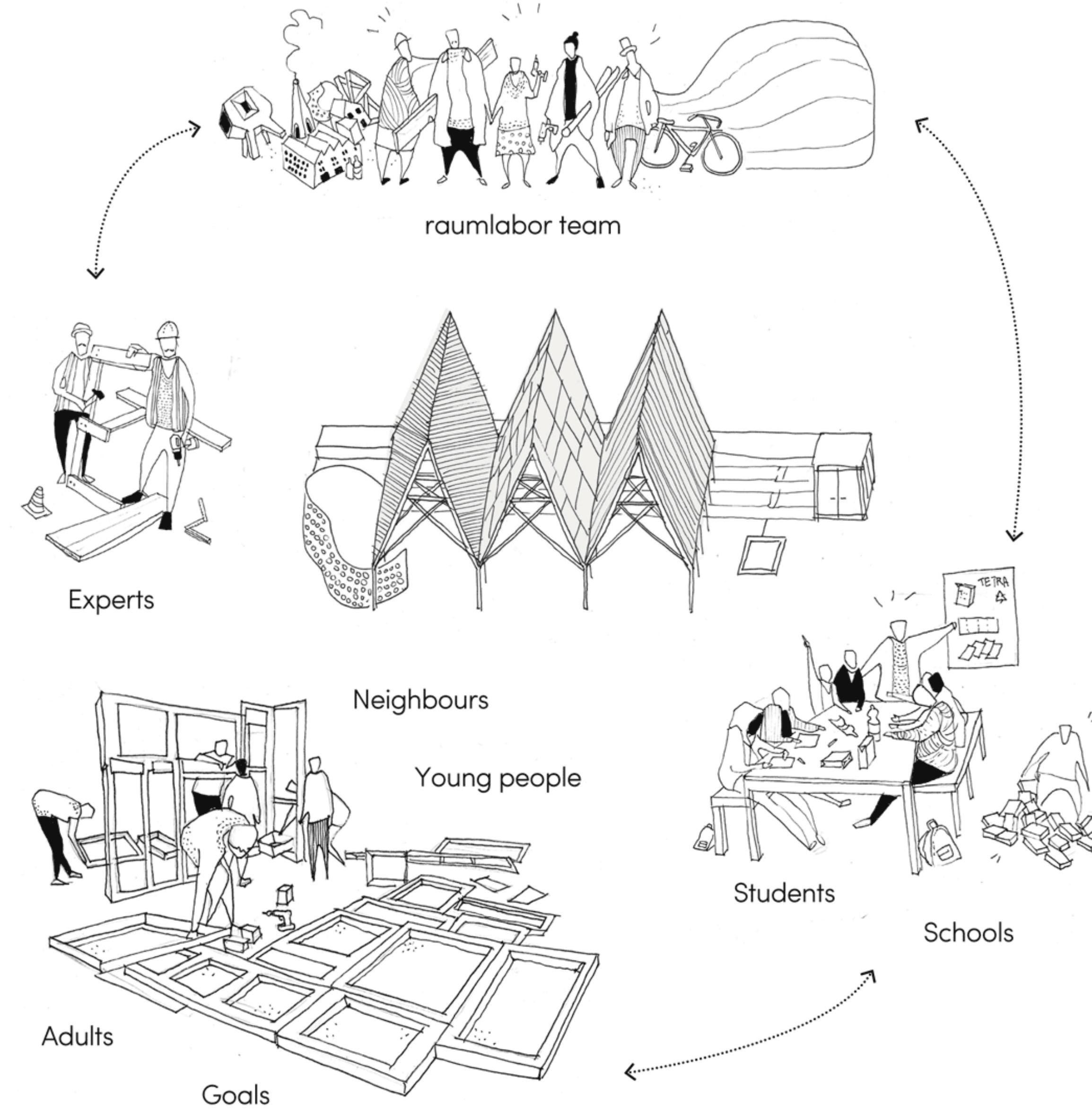
"We are living troubled times in Europe. The economic crisis has been followed by a severe refugee crisis which has led to the questioning of the whole european project. Following this, some very worrying narratives have re-surfaced concerning nations, borders and the co-existence of different cultures.

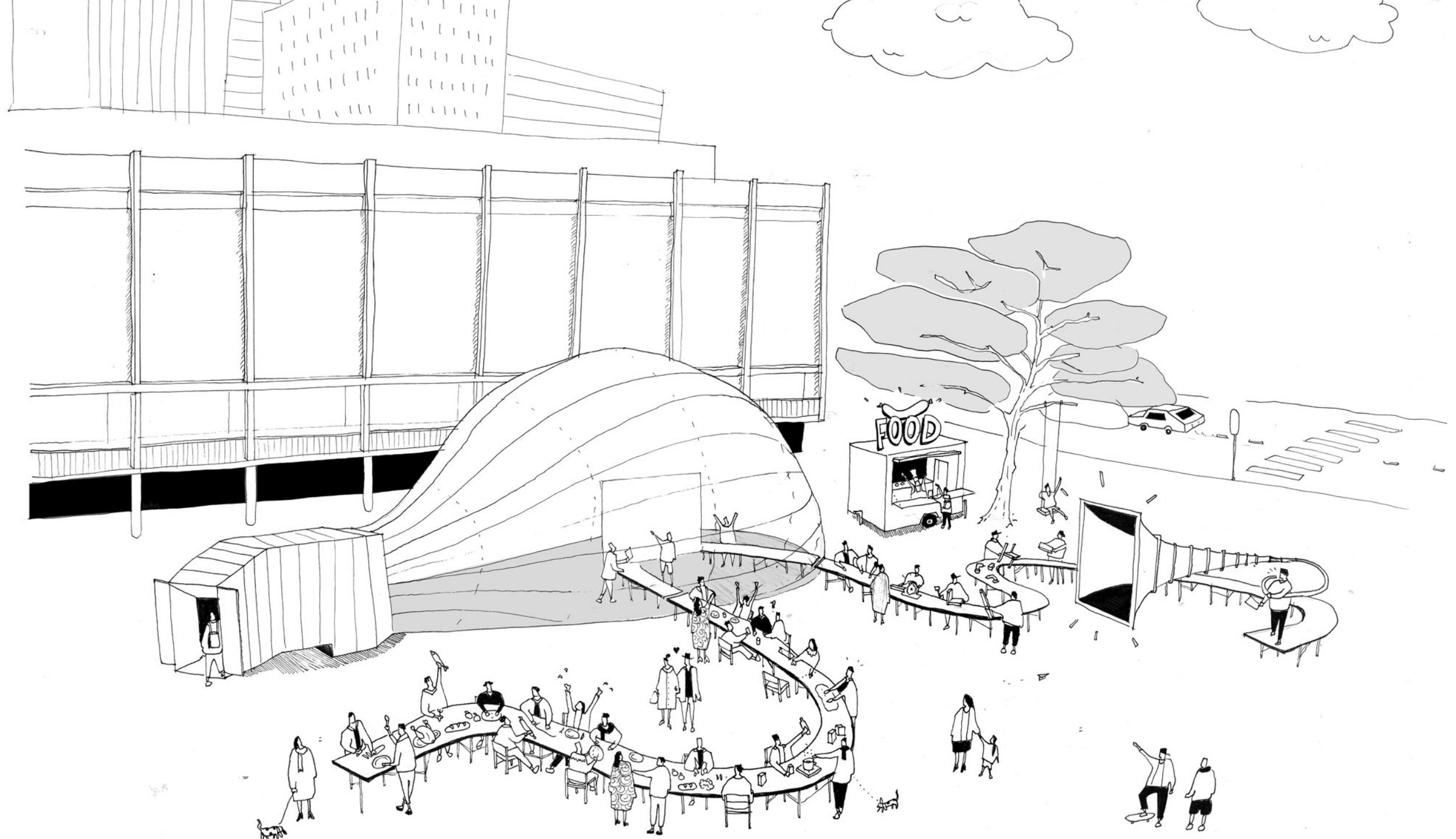
But the question is not whether we will live together through our differences but how.
Are we better separated or together? Do we escape or do we stay on course?

The Great Escape is a „nomadic entertainment facility“ that temporarily injects a metropolitan dynamic in small towns through an array of events fusing culinary experiments, DIY building, alcoholic adventures, and multimedia expressions. The facility wishes to serve as a vessel of exchange between the metropolitan wanderers and the local folk promoting a space of sharing of cultures and knowledges. The Great Escape will travel the island from town to town, temporarily occupying public space and quickly deploying a set of activities and spaces for social engagement throughout the day and night. It will then quickly pack up and move on to the next town leaving behind a trail of shared stories, culinary exchanges and wine embued memories."

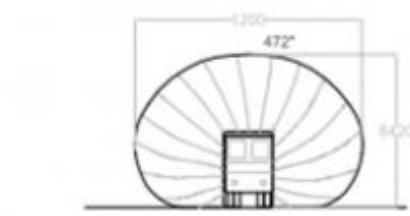
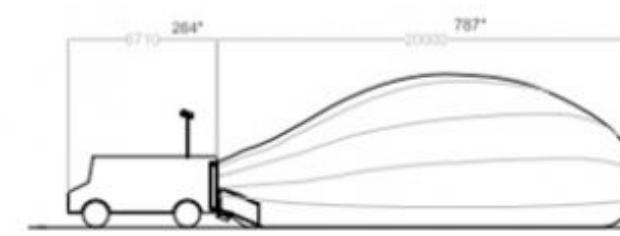
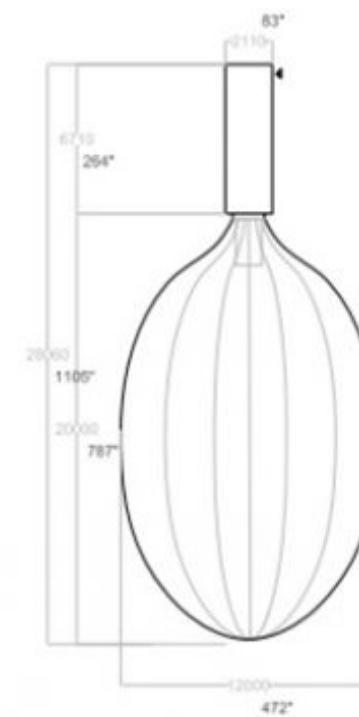




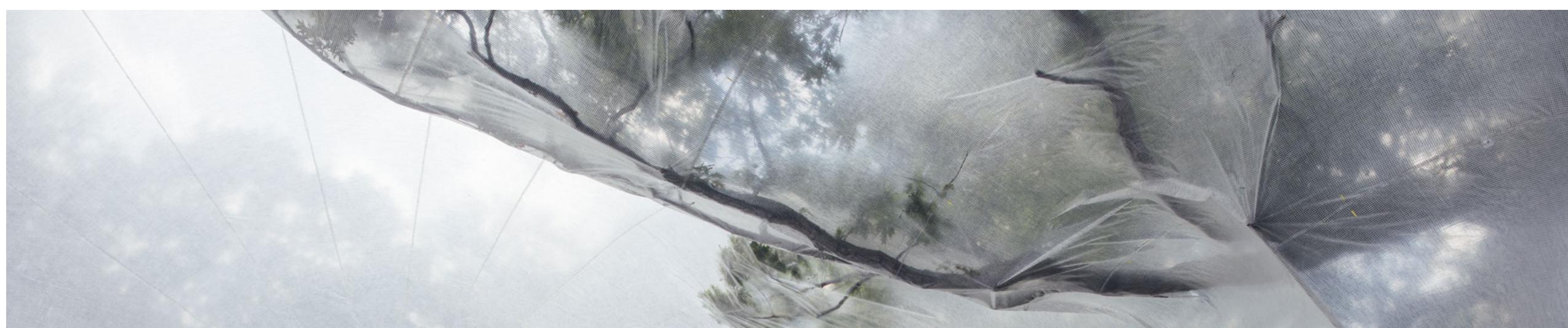




**SPACEBUSTER AND
BUBBLE**
outer dimensions (thick
in inches)



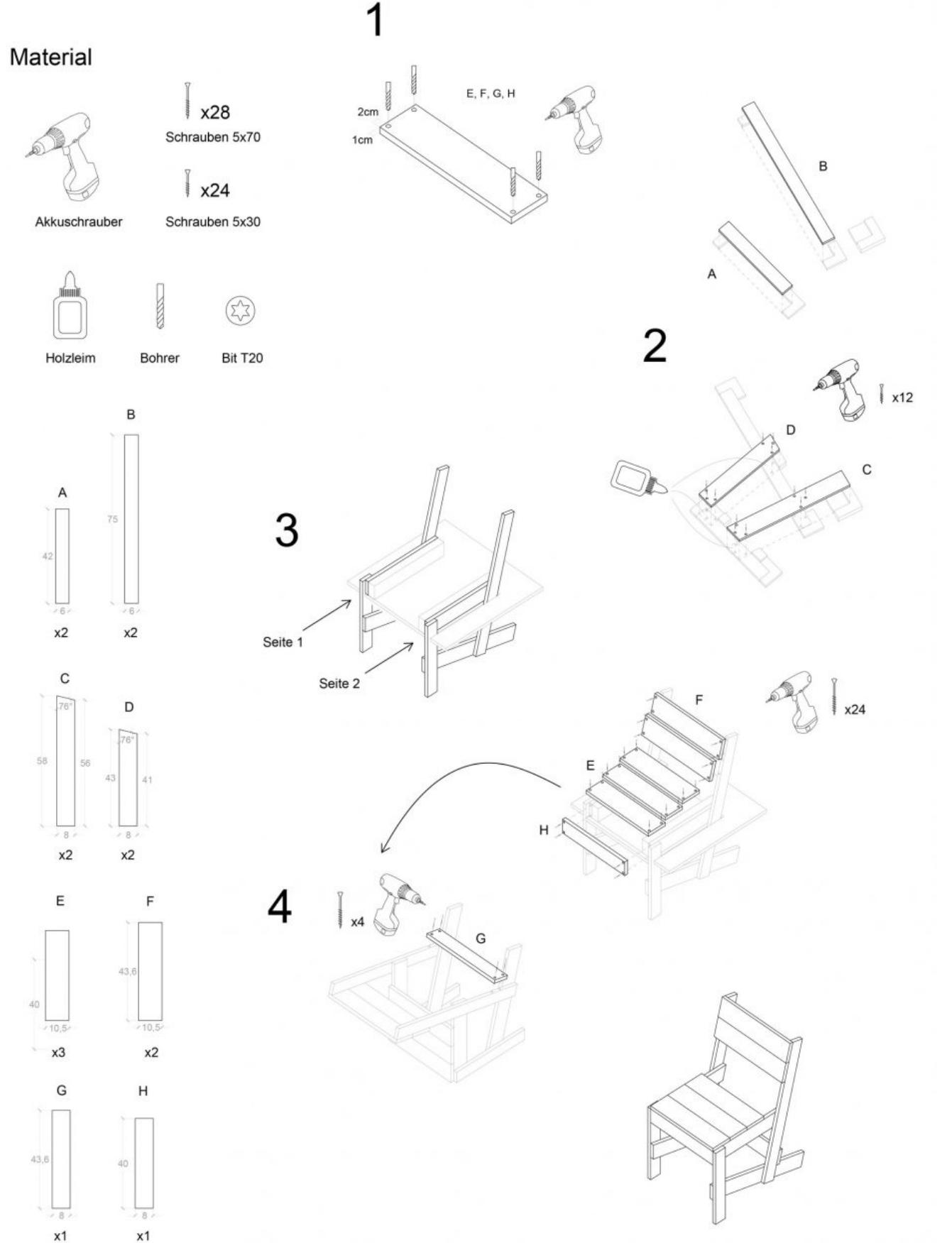




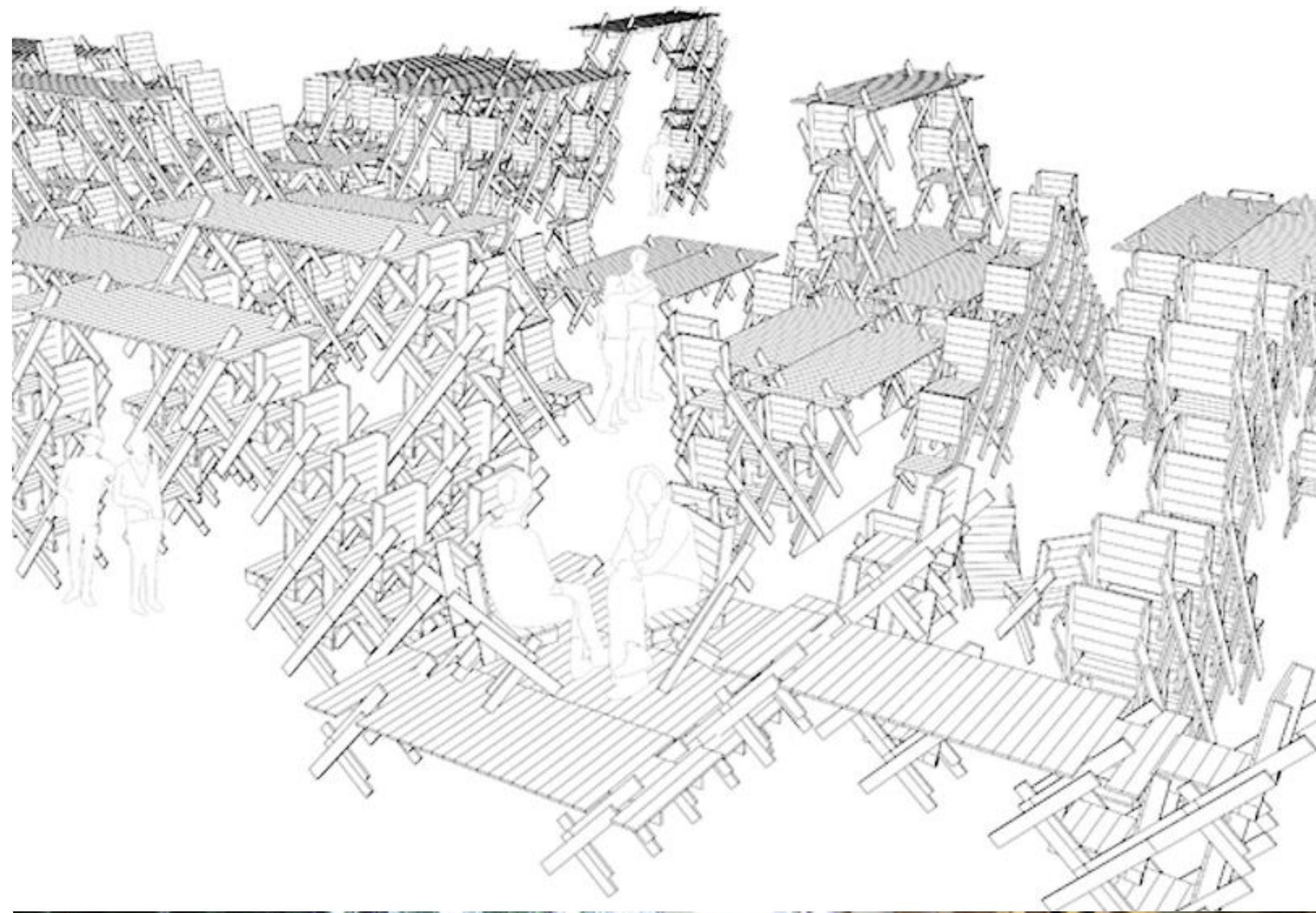




THE GENERATOR //
SEDIA VENEZIANA









THE GENERATOR // SEDIA VENICIANA
2010, Italy

“At the BIENNALE DI ARCHITETTURA, VENICE the software SEDIA VENEZANA was introduced and tested. The software is a set of construction plans and instructions for modules, which are developed for easy assembly. The construction methods will be constantly tested and improved. The modules can be assembled into chairs, tables, and shelves, as well as walls and shelters. The participants can transform the modules accidentally or intentionally. A process of learning by doing. The team will record and reuse all possible mutations of the system and incorporate them into a growing structure.

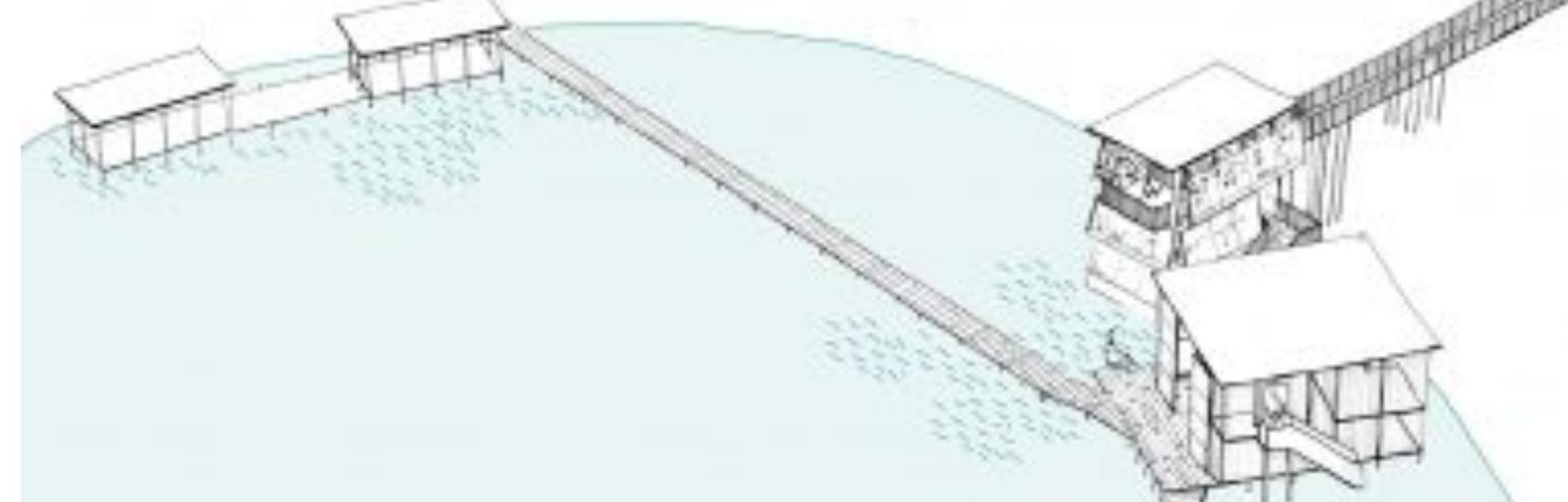
THE GENERATOR is an experimental building laboratory for instant, participatory building practices in public space. Central issues of the research include: construction principles, new geometries for furniture and lightweight construction buildings, as well as new use possibilities and multiple programs for people to meet and interact in public.

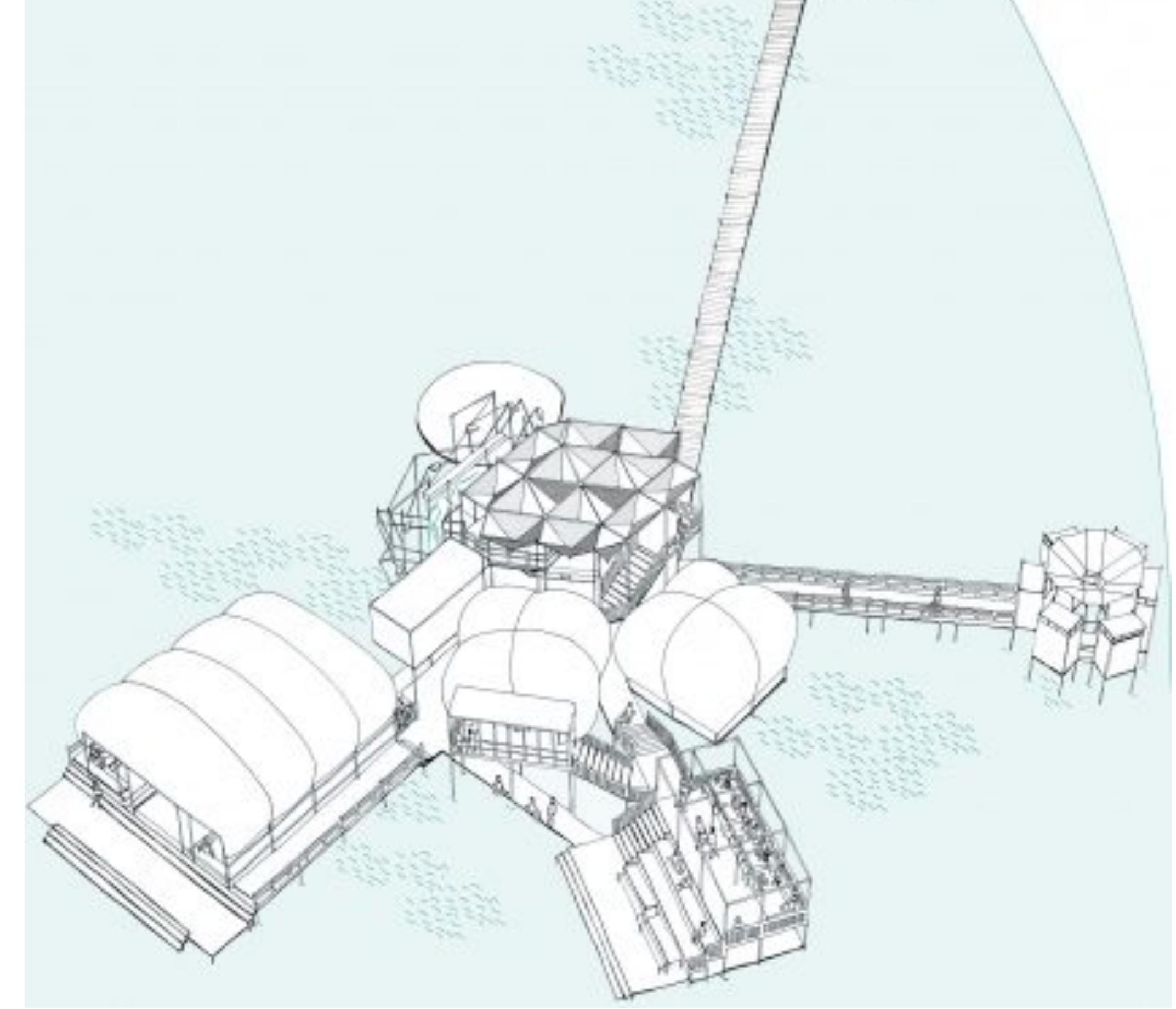
The Generator consists of two components: hardware and software. The hardware is a workstation designed for mobility. A set of several flight cases can be assembled as two workbenches. They contain all the necessary tools for eight people to work on site using simple wood slats and plywood as building materials.

The software is a set of construction plans and instructions for modules, which are developed for easy assembly. The construction methods will be constantly tested and improved. The modules can be assembled into chairs, tables, and shelves, as well as walls and shelters. The participants can transform the modules accidentally or intentionally. A process of learning by doing. The team will record and reuse all possible mutations of the system and incorporate them into a growing structure.” 2

AN OFFSHORE
CAMPUS FOR
CITIES IN
TRANSFORMATION

MAY TO
SEP 2018





FLOATING E.V.

2019, 2020, Berlin

"In 2018, Floating Berlin was initiated by raumlabor as a temporary inner-city laboratory for collective, experiential learning and transdisciplinary exchange. The site was designed in the early 1930s as a rainwater retention basin to serve the Tempelhof airfield and its adjacent streets. And it remains a fully functioning infrastructure to this day. Having been closed off to the public for over 60 years, a diverse range of animals, plants and algae have taken root and given birth to a unique landscape: a man-made environment reclaimed by nature, where polluted water coexists with the relatively new presence of this pedagogical experiment, forming a nature culture or a landscape.

After the Tempelhof airport closed down in 2008, the city's redevelopment plan proposed to relocate the basin into the 300 hectares of parkland in the form of a pond, surrounded by new development. However, in the Tempelhof referendum of 2014, Berliners voted against the city plans and prevented any kind of construction on the airfield. The result of this referendum not only protected the unique inner-city green space, but also provided protection for the basin.

The founding year of the Floating saw a diverse breadth of visitors involved to varying degrees with the activity on site, creating a unique ecosystem. The program consolidated a network of practitioners, who towards the end of 2018 decided to continue the experiment by transitioning from a 'temporary' project into an association: Floating e.V.

It is in solidarity with the history of the place and with the lineage of alternative narratives for urban development that the Floating e.V. situates its mission: to open, maintain, and take care of this unique site while bringing non-disciplinary, radical, and collaborative programs to the public. In other words, it is a place to learn to engage, to embrace the complexity and navigate the entanglements of the world, to imagine and create different forms of living." 4







Web Sources

1 raumlabor; o.A.; “Statement”; <https://raumlabor.net/statement/>; undatiert; letzter Zugriff: 04.04.2021

2 raumlabor; o.A.; “The Generator”; <https://raumlabor.net/the-generator/>; undatiert; letzter Zugriff: 04.04.2021

3 raumlabor; o.A.; “The Great Escape”; <https://raumlabor.net/the-great-escape/>; undatiert; letzter Zugriff: 04.04.2021

4 raumlabor; o.A.; “Floating e.V.”; <https://raumlabor.net/floating-ev/>; undatiert; letzter Zugriff: 04.04.2021

Image Sources

<https://raumlabor.net/the-generator/>

<https://raumlabor.net/the-great-escape/>

<https://raumlabor.net/floating-ev/>

zwischenraum

EXIT STRATEGIE

- temporärer Erfahrungsraum als Überraschung
- Interaktion durch Neugier
- Impulse für neuen Raum

During our research on the topic of living space and alternative supply structures (organic food, food sharing, permaculture...) it became more and more clear to us how comprehensively this field touches all other problematic areas (such as education, nutrition, climate...) and we moved from a bird's eye view to a closer look at the space as such. More and more the idea emerged to use the potential of change that lies in the form of an intervention. We now want to create a temporary space of experience, a space of imagination that could lead to a different, more conscious and supportive way of living together. This experiential space is to be created as an intervention in public space and provide an occasion for an exchange on how space could be designed, lived and enlivened. Above all, the aspect of participation is very important to us, since the joint activity or use of the installation, brings people together almost automatically on one level and thus directly a fruitful space for discussion can arise. The installation will be mobile, so it can be installed in different places. It will be thick, organic-looking ropes hanging from a metal framework. The ropes are looped around the struts of the scaffolding with a knot and hang loosely down to the ground. The somewhat strangely curved greenish ropes, which are reminiscent of a fleshy plant or aerial roots, are intended to arouse the curiosity of passers-by and invite them to interact. The ropes can be knotted, for example, to form small and also larger seating levels and swings, and thus the space around the ropes is in constant flux. Also due to the openness to all sides, the installation is constantly influenced by wind and weather and keeps changing. It is a large network of knots to which everyone can connect. This joint creation and linking of a space can give impulses for an expanded perception of space and its design possibilities. Viewed in a larger context, this playful approach should also lead to a questioning of our fixed ideas/images of historically grown cities and to thinking about a new space in between. A space of exchange, mutual support and shared experience. We want to create an interface of urban/artificial space, natural space and social space. In a way, the installation is meant to stand as a metaphor for an abundance and a density (of the city) and to invite to deal with this abundance, to order it and to create new space. The interaction can be seen as a playful exercise of how we might deal with our living space, leading to an invention of possible futures (in the dimensions of social and educational). Initially, a small model of the installation exists, but we also set our sights on a possible location in the city, namely the old Hammelhalle near Storkower Straße. The scaffolding of the old Hammelhalle could be the perfect support for the ropes of the installation. By working with the already existing construction, the installation would be realizable with very simple means. An opening of the installation is planned as well as regular events to give concrete food for thought for the conscious interaction with the installation. These thought-provoking impulses could, for example, take the form of a performance that illustrates the possible shared spaces of experience or brings them to life. Also conceivable is a certain coloring of the ropes, divided into several color groups, which provide a clue for possible connections over long distances and make it clear that the space can only be created in conjunction with several people.

Während unserer Recherche zum Thema Lebensraum und alternativen Versorgungsstrukturen (Bioladen, food sharing, Permakultur..) wurde uns immer klarer wie allumfassend dieses Feld alle anderen problembehafteten Bereichen (wie Bildung, Ernährung, Klima..) berührt und sind von der Vogelperspektive erstmal dazu übergegangen, den Raum als solchen näher zu betrachten. Es bildete sich immer mehr die Idee heraus das in der Form einer Intervention liegende Potential der Veränderung zu nutzen. Wir wollen nun einen temporären Erfahrungsraum kreieren, einen Raum der Phantasie der zu einem anderen, bewussteren und unterstützenden miteinander Leben hinführen könnte. Dieser Erfahrungsraum soll als Intervention im öffentlichen Raum entstehen und Anlass zu einem Austausch bieten, wie Raum gestaltet, gelebt und belebt werden könnte. Vor allem ist uns hierbei der Aspekt der Partizipation sehr wichtig, da die gemeinsame Aktivität bzw. Nutzung der Installation, die Menschen beinahe automatisch auf einer Ebene zusammenbringt und somit direkt ein fruchtbare Raum für Diskussionen entstehen kann. Die Installation wird mobil sein, kann also an unterschiedlichen Orten installiert werden. Es handelt sich hierbei um dicke, organisch anmutende Seile, welche von einem Metallgerüst herabhängen. Die Seile werden mit einem Knoten jeweils um die Strebens des Gerüsts geschlungen und hängen locker teils bis zum Boden herab. Die etwas merkwürdig gekrümmten grünlichen Seile, welche an eine fleischige Pflanze oder Luftwurzeln erinnern, sollen die Neugier der PassantInnen wecken und zur Interaktion einladen. Die Seile lassen sich beispielsweise zu kleinen und auch größeren Sitzebenen und Schaukeln verknoten und somit ist der Raum um die Seile herum in ständigem Wandel. Auch durch die Offenheit nach allen Seiten hin wird die Installation stetig von Wind und Wetter beeinflusst und immer weiter verändert. Es ist ein großes Netz aus Knoten an welches jede/r anknüpfen kann. Dieses gemeinsame Gestalten und Verknüpfen eines Raumes kann Impulse geben für eine erweiterte Wahrnehmung von Raum und dessen Gestaltungsmöglichkeiten. Im größeren Zusammenhang betrachtet soll dieser spielerische Ansatz auch zu einem Hinterfragen unserer gefestigten Vorstellungen/ Bilder historisch gewachsener Städte führen und zum Nachdenken über einen neuen Zwischenraum führen. Einen Raum des Austausches, der gegenseitigen Unterstützung und des gemeinsamen Erfahrens. Wir wollen eine Schnittstelle schaffen aus urbanem/ künstliche Raum, Naturraum und sozialem Raum. Die Installation soll gewissermaßen als Metapher für einen Überfluss und eine Dichte (der Stadt) stehen und dazu einladen mit diesem Überfluss umzugehen, ihn zu ordnen und neuen Raum zu schaffen. Die Interaktion kann als spielerische Übung gesehen werden, wie wir mit unserem Lebensraum umgehen könnten, hinführend zu einer Erfindung möglicher Zukünfte (in den Dimensionen des Sozialen und der Bildung). Zunächst existiert ein kleines Modell der Installation, jedoch haben wir auch einen möglichen Ort in der Stadt ins Visier gefasst und zwar die alte Hammelhalle nahe der Storkower Straße. Das Gerüst der alten Hammelhalle könnte den perfekten Träger für die Seile der Installation bilden. Durch das Arbeiten mit der bereits vorhandenen Konstruktion würde die Installation mit sehr einfachen Mitteln umsetzbar sein. Geplant ist eine Eröffnung der Installation sowie regelmäßige Veranstaltungen um immer wieder konkrete Denkanstöße zu geben für die bewusste Interaktion mit der Installation. Diese Denkanstöße können beispielsweise die Form einer Performance annehmen, welche die möglichen gemeinsamen Erfahrungsräume illustriert bzw. zum Leben erweckt. Ebenso ist denkbar eine bestimmte Farbgebung der Seile, unterteilt in mehrere Farbgruppen, die einen Anhaltspunkt liefern für mögliche Verknüpfungen auf große Distanzen und deutlich machen dass der Raum nur im Zusammenschluss mit mehreren Menschen geschaffen werden kann.



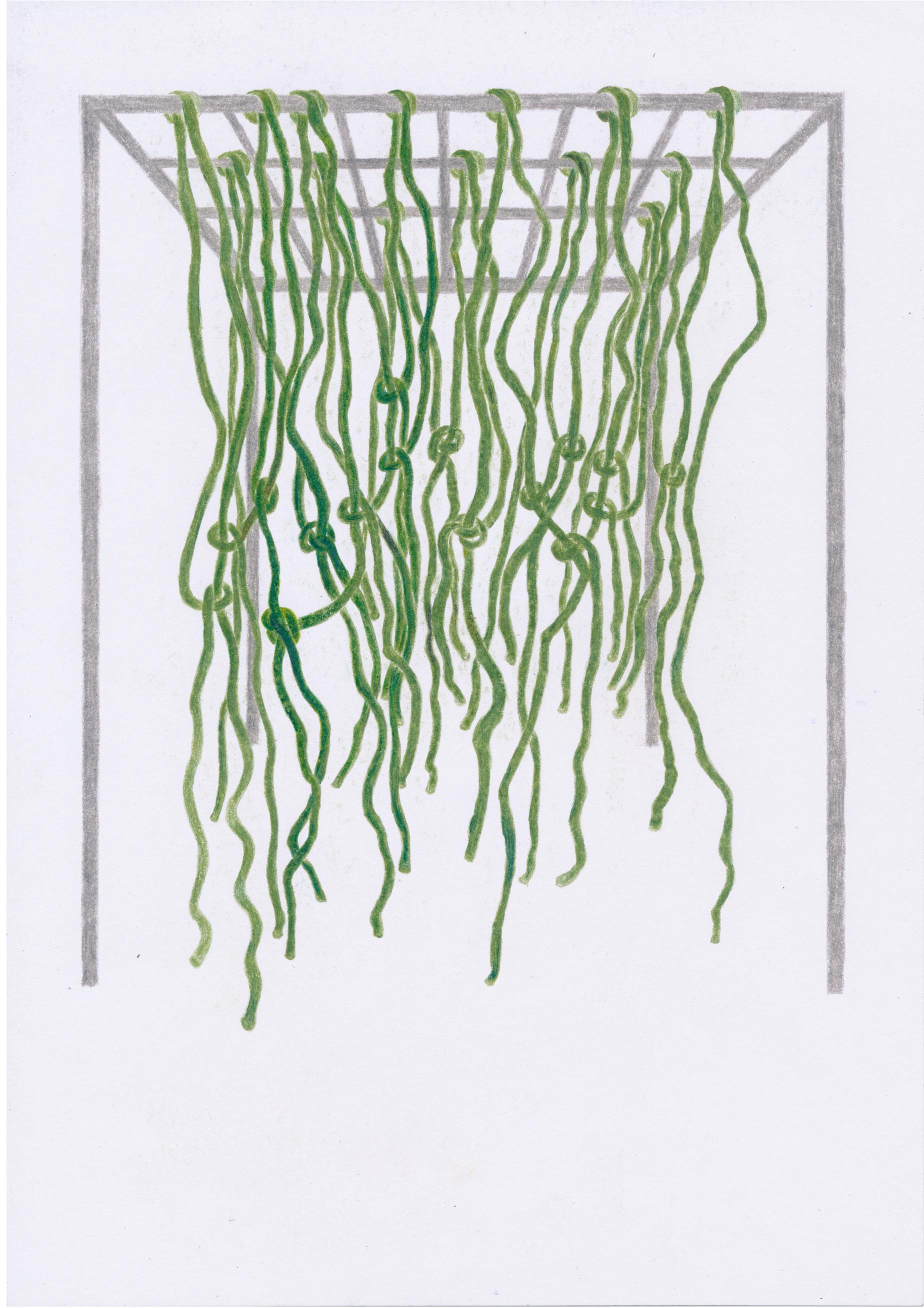












Foto: Hammelhalle, Berlin

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