Soziale Diagramme. Planning Reconsidered

20. Juni - 23. August 2008
Ausstellungsrundgang

1 **Stephen Willats: Parallel World**

Since the early 1960s, the work by British artist Stephen Wilats has ranged between art and design. He calls himself a "conceptual designer" and often shifts his activities from the artistic to a broader societal context. For these projects Stephen Willats often uses diagrams as tools to illustrate the dynamic flow of information and relations within social networks. Willats' work with diagrams, initially started in the 1950s within a scientific context, continued to develop through his interest in cybernetics and Black Box theories. He uses the diagram as a speculative instrument to illustrate systems. Here, Willats saw the possibility to describe social relationships and depict new philosophical, social and ideological points of view. At Künstlerhaus, Stephen Willats presents a wall piece specially created for the exhibition that includes a series of diagrams and two video projections as well as a drawing from the 1980s.

India ink and Letraset on paper, 1982
Courtesy of the artist, Collection M. Schulz Werbeagentur AG, Berlin

2 **Dexter Sinister / Steve Rushton: Can Code Create a True Mirror of the World?**

During the 2008 Whitney Biennial, the art and design collective Dexter Sinister operated a production office in the former command center of the Armory building, in which part of the Biennal took place. In cooperation with designers, artists and theorists they produced various "texts" for the project formatted as press releases, performances and videos; with the intent of creating a process-oriented and multi-voiced commentary on the large exhibition and its contexts. One of the contributions, produced by British author Steve Rushton, talks about the idea of feedback and employs excerpts from Ray und Charles Eames' "A Communications Primer."

Video, 10 min.
Written and performed by Steve Rushton. Produced with Dexter Sinister for True Mirror, Whitney Biennial, New York 2008

3 **Anja Abele: In der Haut von Shoppingbummlern, Sonnensuchern, Bahnhofshetzern und Parkflaneuren stecken (Inside Shoppers, Sun Seekers, People Rushing in Train Stations and Promenading Park Visitors)**

These photographs were taken during an intervention on an average day in Stuttgart that Anja Abele developed for twelve participants. The participants were given information on how to react upon another person's action, thus triggering a chain of choreographic elements based on everyday life. The participants did not know about the other person's instructions for action.

12 color photographs, texts, 2007/08

4 **Katerina Šedá: There's Nothing There**

In her video work "There's Nothing There" Katerina Šedá worked together with the inhabitants of the small Czech town Ponetovice. The intention of the project was to visualize the normality of everyday life. She observed that most families of the town spent their Saturdays very much the same way. Thereupon Katerina Šedá asked the residents to participate in a game. For one day they should all conduct their usual activities at the same time. Based on a survey she made, the artist compiled a one-day program to serve as a guideline for the families. The project's video documentation shows people getting up at the same time, shopping, sweeping the sidewalk, etc. – her intervention makes these daily tasks suddenly seem strange and meaningful.

Video, posters 2003
Courtesy of the artist, Arratia Beer Gallery, Berlin

5 **John FC Turner: Housing by People**

Working in Peru since the mid 1950s, the British architect John FC Turner was confronted with the common practice of illegal land seizures and self-built structures. He depicted how this self-organized practice was superior to mass housing projects: in the use of limited resources, by integrating social networks and by being able to adapt to changing family and work situations. Turner's early diagrams show this shift of perspective from the built object to social and economic contexts. His studies received world-wide attention and were essential for a new and more positive image of informal settlements, previously only perceived as a problem to be solved.

KÜNSTLERHAUS STUTTGART
Künstlerhaus Stuttgart · Rechlinstr. 4b · 70178 Suttgart
Tel.:(0711) 617652 · Fax: (0711) 613165
info@kuenstlerhaus.de · http://www.kuenstlerhaus.de
Öffnungszeiten. Mi.-Fr. 15-19 Uhr · Sa. 11-16 Uhr

Diagrams on informal urbanization and architecture in Peru, 1960s
Photos of squatter settlements in Lima, 1960s
Squatter Settlement: Architecture that Works, color copy, Architectural Design, 1968
Housing by People, publication, 1974
Courtesy of John FC Turner, London

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6 **Marcius Galan: Bureaucratic Abstractions**

The series "Bureaucratic Abstractions" is based on Brazilian government agency forms, from which Marcius Galan removed the content.

Five part series, silkscreen, each DIN A4, 2006
Courtesy of Luisa Strina Gallery, Sao Paulo

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7 **Wolf Reuter: Pragmatistic Style**

Before he a became a professor at the Institute for Dwelling and Design at the University of Stuttgart, Wolf Reuter was a scientific associate to Horst Rittel and the "Studiengruppe für Systemforschung" (Study Group for Systems Research). In a 1969 course paper written together with Rainer Ernst, they tried to open architecture criticism – as a theoretical instrument for planners – to a politically reflexive design and building process. Their approach corresponded with Jürgen Joedicke's thesis – as documented in the series "Arbeitsberichte zur Planungsmethodik" (Work Reports on Planning Methodology) – that "compliance with predetermined building programs has precisely led to the plight apparent everywhere in our built surroundings." In the "pragmatic planning style" propagated by Jürgen Habermas, Reuter saw the possibilities of democratic planning introduced through scientific discussion as an alternative to the "ideologically stabilized execution of authority" in technocratic circles of expertise.

Wolf Reuter and Rainer Ernst: Zum Problem der Architekturkritik (On the Problem of Architecture Criticism): course paper for Prof. Jürgen Joedicke IGMA, University of Stuttgart, collages, 1967
Jürgen Joedicke: Arbeitsberichte zur Planungsmethodik 1 (Work reports on Planning Methodology 1), copy, 1969
Wolf Reuter: Flussdiagram zum pragmatischen Planungsstil (Flow Chart on a Pragmatic Planning Style, four ink drawings, 1971
Annotated text on a pragmatic planning style with handwritten corrections by Horst Rittel, original copies, 1971
Courtesy of Wolf Reuter, Stuttgart

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8 **Horst Rittel: Institut für Grundlagen der Planung (Institute for Planning Foundations)**

After teaching design methodology and epistemology at the HfG Ulm, the mathematician and physicist Horst Rittel was active as professor for design sciences at Berkeley and as director for the Institute for the Foundations of Planning in Stuttgart. He worked closely with the Heidelberg "Studiengruppe für Systemforschung" (Study Group for Systems Research) and was a board member of the "Design Methods Group" until his death in 1990. In reaction to the typical difficulties in design, Rittel primarily dealt with strategies of processing knowledge. For example, he tried to systematize the decision-making process in planning with the graphic language of a flow chart: What effect does a single issue have on the complex planning process? Referring to the social movements of the 1960s in the United States, he described the primary planning problems as societal and political issues. He researched methods on the treatment of such "wicked problems," that result from a variety of partially conflicting values and did not allow any consensus. For Rittel, the result of this understanding of design processes and the claim to make these processes as rational as possible led to the methodologically justified participation: "This is a non-sentimental argument for participation. Do you see that? It's important. There are many sentimental and political arguments in favor of participation, but this is a logical one."

Series of the Institut für Grundlagen der Planung, Professor Horst Rittel, University of Stuttgart, journals from the blue and red series
Issue: Shall "A" become Part of the Plan, flow chart, from: Horst Rittel: The Reasoning of Designers, oversized copy 1987
Courtesy of Wolf Reuter, Stuttgart

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9 **Marc Fester, Nikolaus Kuhnert and others: Planerflugschrift (Planners Pamphlet)**

On occasion of the 1968 protest exhibition "Diagnose zum Bauen in West-Berlin" (Diagnosis of Building in West Berlin) organized by young architects, students and scientific associates at the Technical University Berlin , Marc Fester, later one of the main figures at the Arch+ magazine, published the "Planerflugschrift" (Planners Pamphlet). In addition to self-responsibility for students in their studies with a focus on cooperation and interdisciplinarity, the pamphlet called for a theoretical and methodological education. The "Planners Pamphlet" was a proposal based on cybernetics for a democratization of internal university structures in line with the thesis of the Heidelberg "Studiengruppe für Systemforschung" (Study Group for Systems Research) on American research planning. The authors frequently quoted Horst Rittel and based their arguments on the article published therein by Jürgen Habermas on the "Verwissenschaftlichte Politik" (Scientification of Politics).

Planerflugschrift (Planners Pamphlet), 1968
Catalog diagnosis, copies, 1968
Courtesy of Nikolaus Kuhnert, Berlin

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10 **Karolin Meunier: Auto Description Model; Setting Up Constellations**

In Karolin Meunier's video, the act of speaking itself becomes the starting point for theoretic deliberations. Karin Meunier's works often revolve around the question how the individual – the self – is constructed and how it stands in relation to other persons or situations. The video "Auto Description Model" shows the artist during a lecture in which she draws a diagram during the course of the lecture. The lecture topic is the illustration of the complex composition of writing while addressing an audience – as it takes place in the video and where the speaker gets increasingly confused. The plot both includes

orchestrated as well as random elements and reveals the repetitions and mistakes during the lecture. The semi-scientific gestures of diagrams in the video serve to connect writing, speaking, temporality, and the moving image. A text poster by Karolin Meunier presents another form of diagram, replacing the visual aspects of a diagram with a description of the relationships within composition.

Video, 6:30 min., 2007
Poster, 120 x 180 cm, 2008

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11 **Studienarbeiten an der Hochschule für Gestaltung, Ulm (Student works from the University of Design, Ulm)**

The Hochschule für Gestaltung (HfG) in Ulm, following early 20th century Modernism in context of the post World War II goal of democratization of the German Federal Republic , developed a radical criticism of planning possibilities. Reyner Banham remembers: "The skeptical austerity of thought at the HfG – mostly originated from the Frankfurt School still unknown in England – was like a gust of painfully cool winter wind blowing down from the snow-covered Kuhberg." The practiced systematization of the design process in Ulm created a radically new dimension of self reflection in design with the objective to develop a higher potential in designing the environment and products. It was mainly Max Bense, Tomás Maldonado, Abraham Moles, and Horst Rittel – but also guest lecturers such as Lucius Burckhardt or Bruce Archer – who taught the essential foundation principles in Ulm in the 1960s to reach a new definition of design . This is where the international discussion on methodology and scientific concepts in the fields of design, concept and teaching originated from.

Graph on communication relations of the HfG building complex. Lecturer: Anthony Fröschaug, students: Jan Wilke Beenker, Robert Graeff, two sheets of ink on paper, 1959/60
Draft of a voting machine, methodical exercise, lecturer: Horst Rittel, student: Dieter Reich, two sheets of ink on paper, 1959/60
Bruce Archer's lecture manuscript. Topic: Organization of Design Practice, typewriter on paper, 1960/61
Draft of a punch card machine and card testing machine, course instructors for application: Hans Gugelot, Gui Bonsiepe and Peter Raake; for theory: Horst Rittel, student: Gerhard Mayer, typewriter manuscript with photos, 1964
Management plan corrected by Bruce Archer, lecturer: Bruce Archer, student: Jan Sargeant, ink and colored pens on paper, 1961
Grid-like shell planes, warped twice, design: Walter Zeischegg, individual elements cast in gray plastic, 1963
Three-dimensional isometric collection of elements, Product Design Department, lecturer: Gui Bonsiepe, student: Horst Fleischmann, insertable wood elements, 1965/66
Objects assembled in isometric elements, Product Design Department, lecturer: Gui Bonsiepe, student: Axel Lintener, 14 elements in gray plaster, 1965/66
Two volume studies, lecturer: unknown, students: unknown, wood, partially glued with paper and plastic, undated
Courtesy of Ulm Museum/HfG Archive

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12 **Rainer Kallhardt**

Untitled (Permutation), 1966, silkscreen in 16 colors (Nr. 21/40)
Untitled (Permutation), 1968, silkscreen in three colors (special print)

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13 **John Christopher Jones: Designer as …**

The "Conference on Systematic and Intuitive Methods in Engineering, Industrial Design, Architecture and Communication" held in September 1962 in the Department of Aeronautics at the London Imperial College was the first attempt to understand and describe the new design methods arising at the time. The initiator, industrial designer Christopher Jones, later saw it as a reaction upon the "world-wide dissatisfaction with traditional procedures" in design. Like Bruce Archer, Jones was later active in the British "Design Research Society." To lighten up a conference on design methods in the Czech Republic he drew three cartoons characterizing the different types of planners, later to be published in his influential writings on design methodology.

Movement of Control Engineer, photograph, 1955
Conference on Design Methods, publication, 1963
Designer as…, colored slide, late 1960s
Diverse diagrams, copies from: John Chris Jones: Design Methods, 2nd edition, New York 1992
Courtesy of John Christopher Jones, www.softopia.demon.co.uk

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14 **Anthony Ward: Prison Workshop / 3M-Design**

The architectural perspective of Anthony Ward, who organized the first politically oriented conference "Design Methods in Architecture" in 1967, was criticized by the Design Methods Group as driven by an "irrelevant existentialist bias." In 1964, he designed a new faculty building for electrical engineers at the Birmingham School of Architecture together with five colleagues. Applying the new design methods of the time, they researched a universal, flexible and rational design process – the Molecular Model Method in Architecture – to be directly generated into a building solution. They calculated an optimized spatial system based on a variety of criteria and their interrelations that in turn served as kind of molecular model for the building layout. In the project "Prison Workshop" for more humane prison conditions, Ward worked with the design method introduced at the time by Christopher Alexander and Barry Poyner. They had derived 60 elementary subsystems from the analysis of possible spatial-social conflicts and how to overcome them. These design elements were organized to an optimum after a mathematical method and connected to an architectural form.

Eddie Ellis in front of 3M-Design model, photograph, 1964
3M-Design, project documentation and photos, 1967
Prison Workshop, documentation, 1966
Design Methods in Architecture, publication, 1969
Courtesy of Anthony Ward

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15 **Arch+: Visuelle Projekte (Visual Projects)**

The university magazine Arch+, already founded in late 1966 at the Architecture Department of the University of Stuttgart initially called

itself "Studienhefte für architekturbezogene Umweltforschung und -planung" (Study Journal for Architectural Research and Planning of the Environment). Rainer Kallhardt, Georg Nees and Hartmut Böhm contributed diagrams constructed after mathematical methods for a series of "visual projects" and commented on their creation. Visually, they fit rather well with the rest of the magazine: comprised only of texts, charts and countless diagrams. Max Bense wrote an introduction for this short series in Arch+ (at the time published without images): experiments from scientific methodology were of late becoming a category of artistic production.

Arch+ No. 6, 1969
Courtesy of Nikolaus Kuhnert, Berlin

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16 **Yorgos Sapountzis: Yeti-Lines, 2006**

For his video "Yeti-Lines" Yorgos Sapountzis used the web camera installed on the northwest corner of the German Historical Museum in Berlin. The images from the camera – showing the plaza in front of the new museum building – are constantly on view in the Internet. Yorgos Sapountzis used this public medium to film a clandestine nighttime performance in front of the museum, in which he arranged geometric drawings with black ribbon on the freshly fallen snow.

Video, 3:30 min., music by Psycho Mafia
Courtesy of Isabella Bortolozzi Gallery, Berlin

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17 **Project Group "Wer plant die Planung" (Prof. Michael Dreyer, Julia Weiss, Linn Rose, Stefan Stahlbaum, Peter Riemer), Merz Akademie Stuttgart**

The results of two Merz Akademie projects that took place in collaboration with the Künstlerhaus Stuttgart are presented in form of a wall newspaper.

12 color prints, DIN A0, 2008

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18 **Mirjam Thomann: Entrance Reconsidered**

For the exhibition "Social Diagrams" Mirjam Thomann conceived a sculptural and architectonic intervention that changes the entrance to the exhibition space on the fourth floor. The dominant row of columns is disrupted by the inclusion of a further column and a pre-existing one painted in black varnish. A mirrored addition on the new column can be unfolded and turned, allowing the visitors to alter the space between and around the columns. However, the "reconfigured entrance" not only opens new forms of participation, but in fact refers to the reciprocal power dynamics materialized in the space that in turn shape the environment.

Wood, mirror, dispersion, varnish, hinges, 2008
Courtesy of the artist and Christian Nagel Gallery, Cologne/Berlin

19 **An Architektur and Mathias Heyden: Community Design. Involvement and Architecture in the US since 1963**

In context of the US civil rights movement of the 1960s, the radical democratic advocacy planners started to involve segments of the population excluded from planning processes and in turn politicized architecture. Architectural groups emerged statewide that tried to counteract the top-down logic of planning, otherwise used as a tool to implement powerful interests. The exhibit shows research excerpts for the current magazine production of An Architektur (No. 19-21, to be published in July 2008) about "Community Design," a movement originated from advocacy planning and still being developed today. Original materials and reproductions of documents from the first advocacy planners and Community Design Centers show the radicality, pragmatics and diversity of these pioneer projects.

Materials and documents on advocacy planning, 1963–1974
Timeline, print out 2008

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20 **Paul Davidoff: Pluralism and Advocacy**

With his 1965 text "Pluralism and Advocacy in Planning" Paul Davidoff set the theoretic basis for a series of advocacy planning projects in the US. He criticized the assumption of a "common well-being," from which a "best plan" would be derived, as they were found by reaching a consensus and compromise for planning questions in the pre-political field. As Davidoff characterized it, the lack of alternatives created a pivotal shortcoming in the realization of democratic planning culture and real plurality. Davidoff therefore suggested to commission the designs from independent planners who were solely responsible for each affected interest group. The planners would then have the assignment to inform the involved parties about the meaning, effects and reasons behind planning proposals and enable them to respond "in the technical language of professional planners." This was the only way to produce alternatives according to the claim in planning theory, to find the best solution or work on numerous approaches in parallel.

BBC Interview von John Donat, radio recording, 1970, 5 min. 50
The New Thing in American Planning, color copy, Architectural Design 1970

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21 **Ryan Gander: All Students Welcome To All Events – TBC; Loose Associations Transcription**

In his work Ryan Gander deals with episodes of design history and the relationship to political and social contexts. "All Students Welcome To All Events" shows Ryan Gander's design for the "New School of Art and Design" as a computer graphic realized by the company Bell, Travers, Willson Architects Ltd. Art schools, for example, the Bauhaus in Weimar and Dessau or Black Mountain College in North Carolina, were art historically often the starting point for radical new definitions in art as well as new societal concepts. Recently, art schools worldwide see themselves increasingly under economic pressures, which not only has a lasting effect on the function of the art academy but also on artists' self comprehension. Ryan Gander's design of an art school was printed on found announcements (size DIN A4) of Künst-

lerhaus and arranged on a pin board, mixing the utopian and absurd design of an ideal interdisciplinary art school with the news output from an existing art institution.

"Loose Associations" is the title of a lecture that Ryan Gander has held at various locations since 2002, among others at the 2007 Performance Biennial Performa in New York. In the lecture he introduces exemplary interfaces between design and everyday life. The exhibit presents a transcription of the lecture, the bottom page hanging 100 cm from the floor.

Six DIN A3 sheets, 2002–2007
Flowerman Collection, Japan; courtesy of the artist and Taro Nasu, Tokyo
DIN A4 paper, pin board, 2008
Courtesy of the artist and Store Gallery, London

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22 **SAR / John Habraken: Support and Infill**

In 1961 John Habraken published the book "De Dragers en de Mensen" ("Supports: An Alternative to Mass-Housing") in which he describes how residents can be actively re-integrated in the process of creating a living environment by separating building structures into independent "supports" – industrially made and collectively used large structures – and into mass produced interior construction elements described as "infill." The "natural relationship" residents have to their apartments – destroyed by mass housing projects and a misunderstood industrialization of the building industry – could be reestablished if their creativity were included in the building process. In 1964, Habraken was named director of the SAR (Stichting Architecten Research) foundation. Founded by ten leading architecture offices in the Netherlands, the foundation researched architectural alternatives by using industrial production methods for residential buildings. There, he developed proportion systems, agreements for coordination and design principles to integrate everyone involved in the building process and to prepare "supports" for alternatives in how to use individual infill elements. The resulting work models were presented at construction industry fairs, conferences and exhibitions.

Residential building structures with flexible building elements for the contracting business "Intervam," three models, 1970s
Proportion modules for infill elements for "Intervam", model, 1970s
Connection detail of a flexible wall system in cooperation with the contracting business "Bruynzeel," model, 1970s
SAR-65 poster of principles for architecture offices, copy, late 1960s
Courtesy of Netherlands Architecture Institute, Rotterdam

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23 **Helmut Krauch / Studiengruppe für Systemforschung: Orakel (Study Group for Systems Research: Oracle)**

The most far reaching social experiment by the Heidelberg "Studiengruppe für Systemforschung" (Study Group for Systems Research) was the three-part series "Orakel" (Oracle) broadcast in 1971 by the Westdeutsche Rundfunk (West German Broadcast Service). In Helmut Krauch's project – a computer aided television grassroots democracy – a "phone-in," viewers panel and computer database enabled viewers to influence an "organized conflict" within a selected representative group. Krauch and the study group –Horst Rittel, Hans Paul Bardt and Jürgen Habermas were also involved – researched on research planning and decision making processes. During this time, the study group was already actively involved in political consulting for the German government and had, for example, developed a program for the reorganization of communication structures of the Chancellery.

Short summary of the first Orakel episode by Aurel Goergen, video, ??? min.
Archive copies of the second and third episode "Orakel on environmental conservation," video, 1971, ??? min.
Organization chart of Orakel's communication principle, Helmut Krauch, 1971
Studio setting of the second episode "Orakel on television," photograph, 1971
Computer Democracy, publication, 1973
Courtesy of Helmut Krauch, Karl-Heinz Simon

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24 **Projektgruppe Kommunikationsforschung (Claus Dreyer, Harald Ortlieb, Andreas Strunk, künstlerische Beratung: Ulrich Bernhardt): Die Stadt sind Wir (Project Group Communication Research: We are the City)**

"Democratization of urban planning with the use of operable media" was the topic of four video films made between 1972 and 1974. With the support of the Volkswagenwerk Foundation, educational modules, in-depth material and films were developed for a model character foundation course "Grundkurs Kommunikationstechnik für die Architekten- und Planerausbildung" (Foundation in Communication Techniques for Architects and Planners) in a nationwide distance learning program using television as a medium. Caught up in the time's atmosphere of change, the "Projektgruppe Kommunikationsforschung" (Project Group Communication Research) at the University of Stuttgart, Department for Architecture and Urban Planning, interconnected applied media, scientific, artistic, and also political content.

Die Stadt im Gespräch (The City in Dialog), video, 1974, ??? min.
Die Stadt im Modell (The City as a Model), video, 1974, ??? min.
Die Stadt in der Beobachtung (The City in Observation), video, 1974, ??? min.
Die Stadt in der Aktion (The City in Action), video, 1974, ??? min.
Diagrams from the written documentation, oversized copies, 1974
Courtesy of Claus Dreyer

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25 **Architecture Machine Group: Urban 5**

The "Architecture Machine Group" founded by Nicholas Negroponte in 1968 at MIT had realized that architects neither had the ability to adequately solve unmanageable, large scale problems or small scale problems as these were too individual and particular. The group tried to solve this dilemma with the help of computer-aided "architecture machines." Their early work was based on the "Hessdorfer Experiment." To study the problem of interfaces, a teletypewriter was set up in a Boston low-income neighborhood. The neighborhood residents were to communicate with the machine and describe their local surroundings. However, the participants did not know that – due to technical issues – there was a person on the other end of the line giving the answers. Developed in 1970, the "Urban 5" project used the possibilities of a graphic interface for the first time to simplify complex content of planning for the user. With "Urban 5," cubes could be

positioned in three dimensions and ascribed (certain) qualities by the user and machine.

Urban 5 workspace, oversized copy, 1970
Hessdorfer Experiment, oversized copy, 1969
The Architecture Machine, publication, 1970
The Soft Architecture Machine, publication, 1975

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26 **Martin Geiger: Regionalspiel/Gemeindespiel (Regional Game/Community Game)**

Based on his planning simulation "Unterrichtsspiel" (Course Game) developed in 1967 at the Swiss Federal Institute of Technology Zurich, the architect Martin Geiger later designed the "Gemeindespiel" (Community Game) and in 1969 the "Regional Game," which after being developed further is still used today to solve issues of space planning. Due to the game's complexity, a computer was used for the first time in Europe. The first use of the "Regional Game" took place in 1969 with thirty members of the Swiss canton governments, researching the urban development possibilities for the city of Zurich. In the final phase of the planning simulation, the game player of a politician tries to illustrate the advantages of this new course of action to the disgruntled residents.

Simplified diagram of relationships for the Gemeindespiel (Community Game), oversized copy, 1968
Regionalspiel (Regional Game) at the Gottlieb Duttweiler Institute in Zurich, photograph, 1969 (photo: Jack Metzger)
Regionalspiel (Regional Game) in Munich, photograph, 1970 (photo: Herbert Seiler)
Cortesy of Martin Geiger

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27 **Richard D. Duke: Metropolis**

Richard D. Duke's 1964 planning game "Metropolis" was conceived as pedagogic and didactic decision-making model based on structures in the city of East Lansing and its inhabitants' behavioral patterns. Future decision-making situations were acted out in role play with the aid of the computer. "Metropolis" was played with 18 to 25 persons over two to three days in five rounds, each round symbolizing one year. For each game round the computer supplied the role players with specific material, that is information from a "management information system" and each player's financial situation. For cumulative information on the current state of the region he produced a type of newspaper and extensive charts with current data on the social conditions. The measures and resolutions acted out in the model primarily served to enhance the politicians' and planners' expertise and raise awareness for problems. In addition, these measures illustrated the complex connections between planning, political and economic aspects of urban development.

Metropolis: The Urban Systems Game, Volume I, Instructor's Manual, publication, 1964
Photo of the game setting, assembly plan of the game setting, game plan, computer-generated newspaper, copies, 1964–66
Diagram of the game's progression, oversized copy, 1964
Courtesy of Richard D. Duke, Ann Arbor/Michigan

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28 **Lan Tuazon: Invisible Graffiti Magnet Show**

Lan Tuazon works with different, often crafty methods of intervention in public spaces, testing the limits of participation. "Invisible Graffiti" is part of a series of projects organized by Lan Tuazon that uses existing public art works as the backdrop for exhibitions with magnetic objects. The photograph shows Richard Serra's sculpture "Torqued Ellipse" in a warehouse in the Bronx, New York. A total of seventeen artists created magnetic objects for the sculpture; a selection of these objects is shown in the photo object.

Color photograph, magnets, 2006/08
Courtesy of the artist

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29 **Phillip Taaffe/Thierry Cheverny: Untitled**

The series of pencil drawings was created in the mid 1980s during excessive afternoons in the East Village in New York City as a collaboration of the two artists Phillip Taaffe and Thierry Cheverny. The drawings represent a mix of impressions of the derelict charm of the bohemian district with surrealist fantasies and subjective, almost abstract interpretations of the city.

Twelve part series, pencil on paper 1985
Courtesy of the Estate of Colin de Land, New York

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31 **Sanfte Strukturen**

The group "Sanfte Strukturen" (Soft Structures) has been working on self-building methods since the 1970s, among others with bamboo and lightweight tents. For their exhibition contribution to "Tendenzen der Volkskunst" (1981), the group lived together with some animals in the Württembergischer Kunstverein for several weeks.

40 small scale slides, poster, 1981
Courtesy of Marcel Kalberer

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32 **Lucius Burckhardt: A Planner is …**

Lucius Burckhardt, guest lecturer at the HfG Ulm in 1959, at the time called for new models and planning policies to deal with the "crisis of decision making," that he analyzed. Burckhardt felt that the planning methods themselves were structurally unsuited for dealing with present day problems. After all, planners were overburdened with the task of "solving" societal problems and even anused. According to Burckhardt, the established structure for isolated planning problems and allotted solutions was a central indicator for this overload. Burckhardt characterized the widespread intuitive problem solving strategy among planners as a technique – that besides being a very personal approach, structurally based on experience and expertise – in which

a preceding filter screens out minor parts of the problem or so-called side issues. These intuitive design processes produces a lot of negative side-effetcs conteracting the so called "solution". He illustrates these issues in colored drawings.

A Planner is, note card with writing on it, photograph, late 1960s
Mensch – Umwelt – Politik (Humans – Environment – Politics), video, 1986, ??? min.
Five colored drawings on "Decision Making," early 1970s
Courtesy of Annemarie Burckhardt, Basel; Martin Schmitz, Berlin

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33 **The American Institute of Architects: We have to be able to do it ourselves**

The documentary film produced by the American Institute of Architects introduces the work of the first American Community Design Center. At the end of the 1960s, these architecture and planner groups from Cleveland, New Orleans, San Francisco, and Philadelphia supported ethnic minorities and the poor population in inner cities with planning and political activity.

The American Institute of Architects: We have to be able to do it ourselves, video, 1972, 26 min.
Courtesy of Chuck Turner, San Francisco; American Institute of Architects, New York

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34 **Design Methods Group: DMG-Newsletter**

The Design Methods Group in Berkeley was the central network for those interested in design methods in the 1960s and 1970s. The group was founded in 1966 by Gary T. Moore, Marvin Manheim and Martin Krampen during the "Planning and Design" conference the latter organized in Waterloo. The DMG-Newsletter was the internal communication platform for the movement. It introduced recent research, documented conferences, but also included early computer applications in programming languages. Members of the editorial board included Christopher Alexander, John Christopher Jones, Marvin Manheim, Gary T. Moore, Horst Rittel, Henry Sanoff, and West Churchman.

What is the Design Methods Group?, Design Methods Group Newsletter No. 1, 1966
The State of the Art in Design Methodology, Design Methods Group Newsletter No. 3, 1971
DMG-Newsletter, 1966–1971, oversized copies

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35 **Max Lock and Ruth Glass: A Study of Middlesbrough**

In the most important architecture theory text of the 1960s "A City is not a Tree" (following Lucius Burckhardt), Christopher Alexander distanced himself from his thesis that all planning problems were based on a hierarchic tree structure. He founded his new argument for a more complex spatial structur in form of a semi-lattice on a study of British sociologist Ruth Glass . "A Study of Middlesbrough" resulted from extensive research on the expansion and modernization of the English city Middlesbrough by the architect Max Lock. He worked on this "Survey and Plan" project from 1944 to 1945. For this project, Lock set up an open planning office on location, conducted scientific studies on the local living conditions and right away integrated locals in the decision-making process via community and planner meetings.

People and Planning – The Life and Work of Max Lock. Reproduction of exhibition displays from the Max Lock Centre, Westminster, 2006
Christopher Alexander: "A City is not a Tree," copy, 1965
Ruth Glass: Social Background of a Plan: A Study of Middlesbrough, publication and study of neighborhood social and spatial relationships, 1948
Courtesy of Max Lock Centre, London

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36 **Martin Krampen: Matrixzerlegung (Deconstructed Matrix)**

After his studies of theology, psychology and art history with Otl Aicher and Tomás Maldonado, Martin Krampen completed his diploma in visual communication at the HfG Ulm. As of 1961 he taught social psychology at the HfG Ulm and later design and psychology in the United States. He was one of the co-initiators of the Design Methods Group. At the end of the 1960s he worked together with some colleagues on various planning projects. In the buildings of the already closed HfG Ulm, they developed design solutions for the residential housing projects "Multifunctional Unit" and "Les Arêtes" based on Christopher Alexander's decomposition method. Here, he worked out a manual technique to interpret matrix data in order to carry out the necessary mathematic equations without a computer. His "Kamm-Maschine" (Comb Machine) was made out of a modified drawing table.

Hierarchic Decomposition of Design Problems for the Housing Unit "Les Arêtes," La Chaux-de-Fonds, blueprints 1970
Analysis of Matrix Data without a Computer, copies from Arch+, 1969
Courtesy of Martin Krampen, Ulm

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37 **Christopher Alexander: Planungskonzept für ein Indisches Dorf (Planning Concept for an Indian Village)**

Using obvious references to early approaches in cybernetics – which in the US in the late 1940s started to materialize thinking in systems and control circuits – Christopher Alexander suggested a formalization of all imaginable problems arising during a planning assignment. A mathematical image should illustrate how different problems interacted in form of conflicts and cooperations. This would be a way to receive information on the reciprocal dependency of variables for any arbitrary division into subsystems in planning problems. Together with Marvin Manheim, Alexander had developed a program for the IBM 709 in 1962. They claimed that this would enable a planning assignment to be defined as a tree structure with subgroups – as found in reality – having minimal reference points among each other. For Alexander, this program constituted the complete structural description of a problem. It was a program on the synthesis of form.

Diagram from Christopher Alexander's dissertation "Notes on the Synthesis of Form," oversized copy 1962

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38 **Zoe Leonard: Detail (Tree + Fence)**

For the past 25 years, American photographer and artist Zoe Leonard has visually reflected upon the tension between photographic matter and photographic vision as well as between culture and nature in mostly black&white and small format photographs. The series "Detail (Tree + Fence)" shows trees in the vicinity of the artist's studio. The trees were once protected from attacks with grating and fences. In the meantime the trees have oddly grown together with the metal elements, forming bulging growths. Through the detailed photographic perspective, the trees seem like metaphors of the relationship between human intervention and the following uncontrollable reactions. Trees keep appearing in the artist's work, as she states, because they can be read as elementary symbols.

Five part series, silver gelatin prints, 1998/99
Courtesy of Gisela Capitain Gallery

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39 **Ian Kiaer: Endless House Project: Ulchiro Endnote/Pink**

The installation by Ian Kiaer consists of different elements such as painting, drawing, an architectural model, and found objects. The materials are humble – like cardboard, torn newspaper clippings and sheeting – however, they unfurl a dense network of references, for example to architecture history as referred to in his works's title. Ulchiro is the name of a large market district in Seoul. The seemingly uncontrolled growth of this urban area seems to appear in an architectural model set around a Manga story that can be endlessly expanded. A pink bag and a black rubber mat can be interpreted as part of the model's environment, but they are at the same time leftovers from forays through the city.

Pink taffeta on canvas, acrylic and ink on taffeta, plastic, newspaper, 2008
Courtesy of the artist, Alison Jacques Gallery, London und Galleria Massimo De Carlo, Milan

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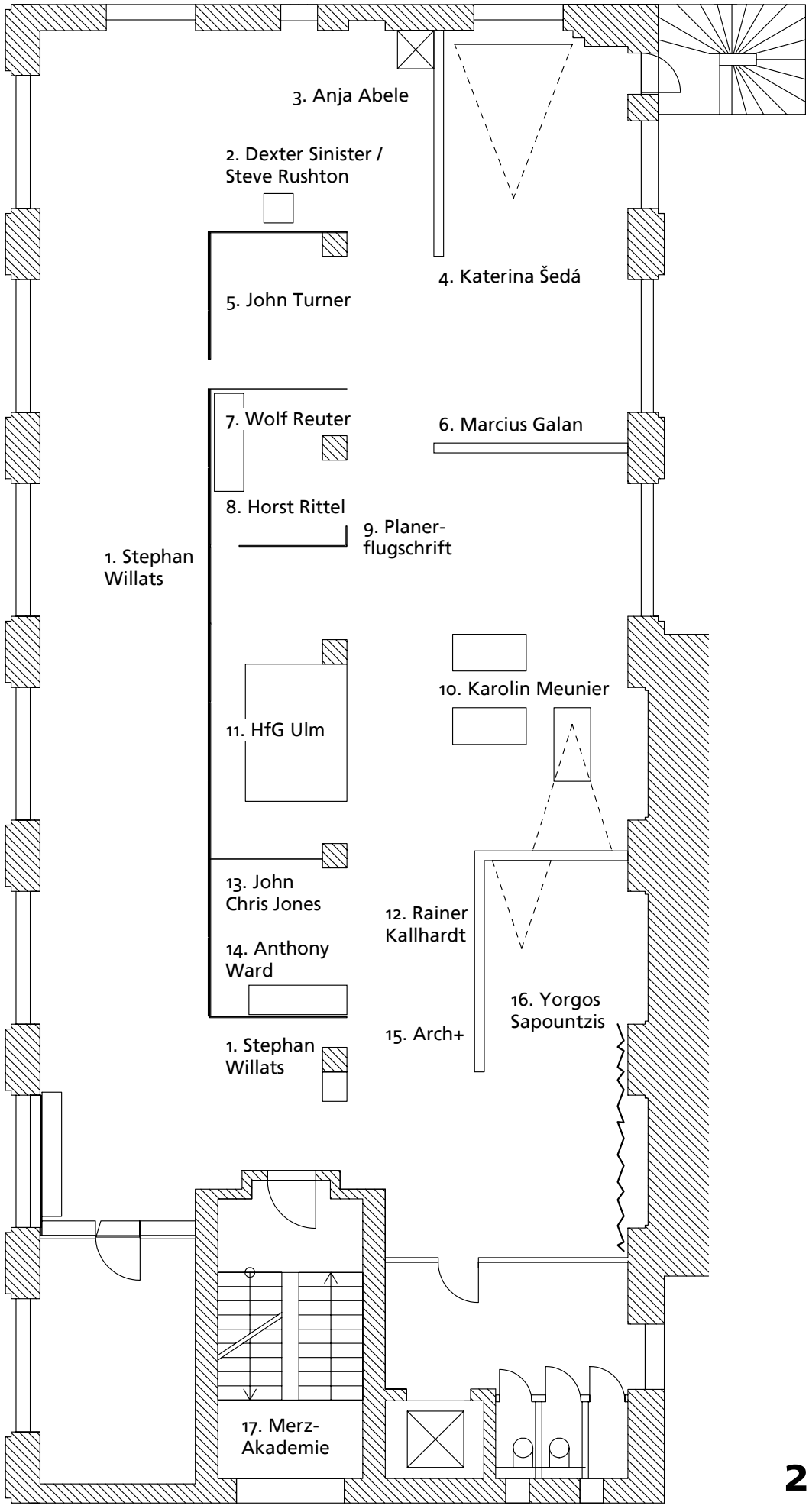
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2. Dexter Sinister /
Steve Rushton
4. Katerina Šedá
5. John Turner
7. Wolf Reuter
6. Marcius Galan
8. Horst Rittel
9. Planer-
flugschrift
1. Stephan
Willats
10. Karolin Meunier
11. HfG Ulm
13. John
Chris Jones
12. Rainer
Kallhardt
14. Anthony
Ward
16. Yorgos
Sapountzis
15. Arch+
1. Stephan
Willats
17. Merz-
Akademie

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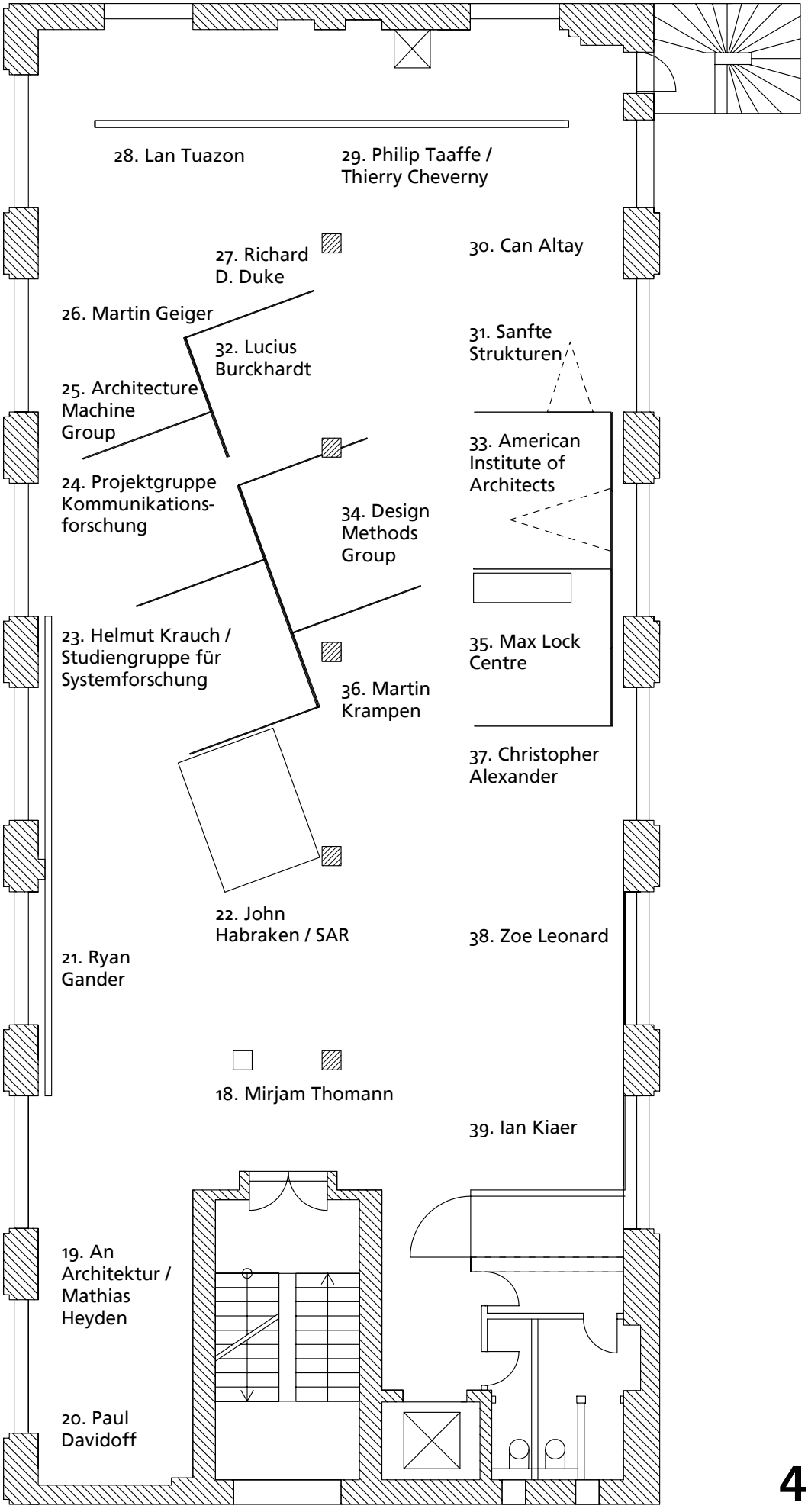
28. Lan Tuazon
29. Philip Taaffe / Thierry Cheverny
27. Richard D. Duke
30. Can Altay
26. Martin Geiger
31. Sanfte Strukturen
32. Lucius Burckhardt
25. Architecture Machine Group
33. American Institute of Architects
24. Projektgruppe Kommunikations-forschung
34. Design Methods Group
23. Helmut Krauch / Studiengruppe für Systemforschung
35. Max Lock Centre
36. Martin Krampen
37. Christopher Alexander
22. John Habraken / SAR
38. Zoe Leonard
21. Ryan Gander
18. Mirjam Thomann
39. Ian Kiaer
19. An Architektur / Mathias Heyden
20. Paul Davidoff

4. OG