

Symposium Planning Unplanned, 19.-20. November 2012

Workshops

Workshop 1:

Tools and Strategies for the urban practitioner

19.11.2012

Topics:

- _What artistic-urban tools, methods and strategies already exist?
- _How can these tools be integrated into planning in the long term and formulate and make effective new values of social and community activity beyond neoliberal interests?
- _What role does communication play?
- _How can (short-term) appropriation through investor interests be prevented?
- _How can a non-order or the "un-useful" be created?

Moderation:

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Impuls:

Markus Ambach (artist, curator, MAP, Düsseldorf)
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Paul Rajakovics

"Tools and strategies for the urban practitioner"

Who or what could be an "urban practitioner"? Does he already exist? Should he/she be deployed only where the unplanned and/or the unplannable takes place? The urban practitioner is a new figure, and can perhaps be best approached by using well-known examples.

"Park Fiction" evolved from an Art in the Public Space project, out of opposition to a conventional market-oriented development plan at the Pinnasberg/St. Pauli/Hamburg. The park was developed through participative planning processes and the production of desires, which today throughout the world represents a new model of tactical urban planning processes. What roles have been played here by Christoph Schäfer and Cathy Skene? How important is their background in the visual arts? Here issues of urban planning are raised that cannot or do not want to be aired by the presentational level of the master plan.

In 2002, El Cartucho in Bogotá (a slum situated in the city centre) is cleared and pulled down. Not because it is to make way for new commercial buildings, but because living in this district is unhealthy and dangerous, and moreover so that important internal urban transport links can be built. A new park (Third Millennium Park) is also created here. Although the residents are to receive generous apartments with solid public infrastructure, financed entirely by the city, many still do not want to leave their houses. But the then mayor Antanas Mockus, known for his unorthodox approaches, commissions "Mapa Teatro" to put on a large-scale play together with residents, "Witness to the ruin". This helps to allay people's fears of the new future, and they are able to come to terms collectively with the memory of the old district. After one year, all signs of "grief" have disappeared.

Both projects are based on artistic strategies which have enabled urban fiction to really happen. They put their trust in a strategic concept based on urban-tactical stakeholders and on establishing a collective desire.

What trans-disciplinary cooperations are needed here? Does a new professional field need to be created if the intention is to brush up the city against the grain? What players can take on which roles in this? Is it possible for these players to change roles? Is it essential? Can the artistic strategy alone fulfil the unwanted hope of the unexpected?

Paul Rajakovics, architect and urbanist, founded *transparadiso* with artist Barbara Holub in 1999 as a transdisciplinary practice. Recent projects include *Stadtwerk Lehen* and *Fotohof Gallery*, Salzburg; 2001 thesis on "contextual acting in architecture and urbanism"; 1997-2003 and since 2009 assistant professor / Dept. for Housing and Design / Vienna University of Technology; 2004 Schindler grant, MAK Center for Art and Architecture, Los Angeles; 2004-2006 co-secretary of *European Austria*; since 2002 member of the editorial board of "dérive – magazine for urban research"; 2007 Otto-Wagner Award for Urban Design; 2012 funding by *departure* for "Direct Urbanism"; "Direct Urbanism", Verlag für Moderne Kunst Nürnberg, (forthcoming Dec. 2012).