<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>INTRODUCTION Concepts and critique of the production of space: Growing the seeds of change</td>
<td>Sabine Knierbein, Elke Krasny, Tihomir Viderman</td>
</tr>
<tr>
<td>11</td>
<td>Reflection Seminario Abierto Urbanismo Afectivo</td>
<td>Sabine Knierbein</td>
</tr>
<tr>
<td>15</td>
<td>Affective Urbanism</td>
<td>Intermediæ</td>
</tr>
<tr>
<td>17</td>
<td>Affective Urbanism: politics of Care</td>
<td>Elke Krasny</td>
</tr>
<tr>
<td>21</td>
<td>Urbanismo Afectivo</td>
<td>Behind the Openness</td>
</tr>
<tr>
<td>27</td>
<td>Reflection on embodied space</td>
<td>Tihomir Viderman</td>
</tr>
<tr>
<td>31</td>
<td>Austerity urbanism</td>
<td>Crisis cabinet of political fictions</td>
</tr>
<tr>
<td>35</td>
<td>Educación Disruptiva</td>
<td>Foreclosure</td>
</tr>
<tr>
<td>39</td>
<td>Zuloark</td>
<td>Katharina Schlögl and Eva Vajda</td>
</tr>
<tr>
<td>43</td>
<td>Role Of Participation</td>
<td>Yu Lu and Sila Ceren Varis</td>
</tr>
<tr>
<td>47</td>
<td>Self-Organisation</td>
<td>Todo Por La Praxis</td>
</tr>
<tr>
<td>51</td>
<td>Redistribution</td>
<td>La Red de Huertos Urbanos de Madrid</td>
</tr>
<tr>
<td>55</td>
<td>Urbanismo Afectivo</td>
<td>Basurama</td>
</tr>
<tr>
<td>59</td>
<td>Neighborhood</td>
<td>Estudio Sic</td>
</tr>
</tbody>
</table>
INTRODUCTION Concepts and critique of the production of space: Growing the seeds of change

Sabine Knierbein, Elke Krasny, Tihomir Viderman

This booklet is a collection of seminar contributions which discuss lived spaces of affective urbanism in Madrid, Spain, and critically reflect on the social production of space in a context of urban crisis(es). It offers a glimpse into public space that was created in Madrid from 2 February to 6 February 2015 during the excursion titled “Concepts and critique of the production of space: Growing the seeds of change”, which was carried out as part of the teaching curriculum of the Interdisciplinary Centre for Urban Culture and Public Space, Faculty of Architecture and Planning at Vienna University of Technology (Vienna UT) in the winter term 2014/15. The excursion was conceived as part of the teaching module “Urban culture, public space: Counter planning from the grassroots”, and represented a continuation of the learning process which had dealt with strategies and tactics of the social production of lived space from the grassroots level in Vienna, Austria. Participants in the courses of this teaching module had, under the guidance of Ass.Prof. Dr. phil. Sabine Knierbein, DI Eva Schwab and DI Tihomir Viderman MSc, been encouraged to develop own critical perspectives on the representations of multiple city publics and their cultures and everyday-life practices in the dominant cultural and institutional setting. Throughout the term they had explored theoretical approaches to studying public life in the city, developed context-specific methodologies for researching public space and engaged in participatory, artistic, action-based and involved practices, before they travelled to Madrid to take on the challenge of producing space for knowledge exchange.

Together with the local hosts they engaged in seminar-style discussions spanning the range from meaningful embodied experiences in lived space to scientific insights, towards both a broad understanding of and a conscious engagement in multiple urban publics of the city. This booklet provides insights into participants’ perspectives on the city’s counter–publics which cultivate insurgent tactics and strategies of self-instituted, ‘ex-stitutional’ public space in their mission to create an alternative to the traditional mechanisms of planning and producing the city.

The excursion’s programme was developed by Prof. Elke Krasny (City of Vienna Visiting Professor for Urban Culture and Public Space 2014, Vienna UT and Professor for Arts and Communication, Academy of Fine Arts Viennal and the Vivero de Iniciativas Ciudadanas (architects Mauro Gil Fournier, Miguel Jaenicke and Esaú Costa, viveroiniciativasiciudadanas.net), in cooperation with the Spanish cultural organization Intermediae Matadero (intermediae.es). Sabine Knierbein and Tihomir Viderman provided content-related introduction and organisational support to the participants travelling from Vienna. The excursion aimed towards a critical understanding of the complex historical, political and social conditions that shape public space of cities increasingly dominated by (seemingly contradictory) paradigms of growth and austerity. Austerity urbanism leaves its delible mark on contemporary cities. Uneven growth accelerates spatial injustice and results in the precarization of bodies, labor, and space. The Madrid excursion revolved around new public spaces counteracting the imposed austerity measures. These public spaces produce conviviality and the coexistence of difference. The focus was on self-instituted public spaces, on feminist ethics of care in architecture and planning, and on issues of the production and reproduction of public space. Activists, architects, cultural producers, and neighbours join forces to counteract the crisis and to produce new public spaces from the grassroots. New forms of civic planning and of civic funding are part of emerging strategies to counteract the crisis.

The excursion foregrounded transdisciplinary and transinstitutional approaches, and their aesthetic, economic, and political dimensions. It tapped into the rich experiences and knowledge of Madrid’s local architecture, planning and urbanism collectives. A visit was paid to studio SIC-VIC (viveroiniciativasiciudadanas.net), EsKalera KaraKola, Esta es una plaza (estaesunaplaza.blogspot.com), Instituto DIY (www.institutodoityourself.org), El Campo de Cebada (elcampodecebada.org), Autobarrrios-basurama (http://basurama.org), Paisaje Sur (http://www.paisajesur.cc), and Eva Arganzuela (www.evarganzuela.org), with the aim to understand how new alliances between humans and non-humans have begun to reshape and reinvent Madrid in times of crisis.

We thank the dedicated students of the Module „Urban culture, public space: Counter planning from the grassroots“ as well as our hosts in Madrid, Mauro Gil Fournier, Miguel Jaenicke and Esaú Costa (VIC).
We extend the acknowledgements to Susana Jorgina (Intermediae Matadero Madrid) and all the local collectives that kindly hosted us in their spaces and provided invaluable insights into the local context. Jacinta Klein is warmly acknowledged for her effort in proofreading this reader, and Anastasios Pantelakis for preparing a layout. This excursion would not have been possible without the notable financial support of the study dean at the Department of Spatial Planning, Faculty of Architecture and Planning, Vienna University of Technology (Ao. Prof. Dr. Arthur Kanonier). The City of Vienna has offered material support for the City of Vienna Visiting Professorship Programme 2014. In regard to this we would like to thank staff of the, Administrative Group for Urban Development, Traffic, Transport, Climate Protection, Energy and Public Participation (Vice Mayor Mrs. Maria Vassilakou) and the Group Planning (Planning Director Thomas Madreiter). We would also like to thank the Administrative Group for Cultural Affairs and Science, especially Prof. Dr. Hubert Christian Ehalt for facilitating this continuous support.
Urbanismo Afectivo

Politics of Care and Spaces of Public Concern

seminario abierto
3-4 y 5 de febrero 2015

Organizado por:

Seminario público organizado por:
Interdisciplinary Centre for Urban Culture and Public Space SKuOR (Vienna University of Technology)
| VIC . Vivero de Iniciativas Ciudadanas | Intermediae Matadero |
Con los estudiantes de la Universidad de Tecnología de Viena.
Abstract

The Affective Urbanism public seminar was based on a series of encounters, visits, and lectures in the city of Madrid with people involved in caring about the city. Nowadays sharing resources matters just as much as sharing knowledge. Together we visited self-initiated public spaces, feminist centers, architectural studios, exhibitions, and groups dealing with decolonizing education. Connecting the personal and the social, a different analysis of the relations between the public sphere and the domestic space is needed. There is an emergent new collective realm based on networks opening and distributing domestic practices within the city. The public seminar was based on conversation, exchange and analysis. This seminar was a staring point in this complex process of rethinking the relations between public space and the domestic space.

February 3

10:00  Paisaje Tetuan
Administration through Intermediae-Matadero in the Tetuan neighborhood

12:00  PKMN Offices
Studio Visit

16:30  La Escalera Karakola
Feminist social center Precarias a la Deriva

17:00  Esta una plaza
Community public space in Madrid

19:00  Hands-on Urbanism.
The right to the green.
Lecture and debate. Elke Krasny. Debate with Uriel Fogue & Red de Huertos Urbanos, Mediab Prado
February 4

10:00 ° Instituto DIY
Todo por la praxis. Studio Visit

12:00 ° Campo de la Cebada
Meeting with the collective Zuloark

16:00 ° Really Useful Knowledge
Exhibition at the Reina Sofia Museum, MNCARS

18:00 ° Participación Orgánica
Asistencia opcional a la actividad del grupo Peninsual con Subtramas en el MNCARS

February 5

10:00 ° AutoBarrios
Basurama, project and studio Visit

12:00 ° Paisaje Sur
Administration through Intermediae-matadero in Usera neighbourhood

16:00 ° Elii : Crisis Cabinet of Political Fictions
Studio Visit

17:00 ° Eva Arganzuela
Visiting the starting point of a new citizen urbanism project

18:00 ° Urbanismo Afectivo y políticas de los cuidados
Politics of Care and Spaces of Public Concern
A public conversation. Get together and exchange on the following themes: Austerity Urbanism, Self-Organisation, Neighborhood, Foreclosure, Redistribution, Involved art practices, Communities and resistance, Participation
In the course of the City of Vienna Visiting Professorship for Urban Culture and Public Space 2014 working under the thematic umbrella of “Urban culture, public space and ways of life – Everyday life and scientific insights” Prof. Elke Krasny (Academy of Fine Arts Vienna, TU Wien), Ass. Prof. Sabine Knierbein and DI Tihomir Viderman MSc (Interdisciplinary Centre for Urban Culture and Public Space, Faculty of Architecture and Planning, TU Wien, Austria) decided to integrate a seminar style excursion to Madrid into the Master Module 11 “Counter planning from the grassroots”. This was intergrated in order to show their international group of students a very different societal context where counter planning or civic planning takes on a much more relevant and manifest role, than the current case in Vienna where it is the role of the municipal state – some have coined it as municipal socialism – still performs a very strong – yet quite paternalistic – role. “Radical planning” is – as Leonie Sandercock (1998, 85ff, 129) puts it – “the planner jumps onto ‘another wagon’, that of a community or ethnic minority group, for example, and uses their knowledge and ability to make alliances from a completely different societal position than that of the classical expert, who is loyal to the state”, a change in positionality that ideally enables ‘thousand tiny empowerments’ (ibid.)

The detailed programme of the excursion to Madrid was mainly organised by Prof. Elke Krasny and the Vivero de Iniciativas Ciudadanas (Mauro Gil Fournier, Miguel Jaenicke and Esaú Costa), in cooperation with the Spanish cultural organisation Intermediae Matadero. Sabine Knierbein and Tihomir Viderman took care of setting the scene for the seminario abierto within the institutional framework of TU Wien to facilitate the excursion (offering thematic kick off lectures to recent movements in Madrid, organising funding for student travels and organising accommodation and the post-excursion documentation). Both also offered a whole lecture series and a participatory action research exercise within the module 11, with the support of Eva Schwab, an external lecturer from the field of landscape architecture, with expertise on the just city.

The students who participated came from diverse countries and had received different academic educations before they met in the course of module 11 in Vienna, many for the first time. On the eve of the excursion start Mauro Gil-Fournier presented to us a very thoughtful and provoking overview of approx. 60 architecture and planning collectives that currently self-organize in the city. We were quite impressed with the level of meta-reflection and organization of these mostly self-organized architecture studios and collectives, who pursue very particular and partly different socio-political goals of territorial development. We were very much intrigued by the sense of solidarity and affect of professionals and people in Madrid, characteristics that appear to have been strongly influenced by quite recent historical occurrences in Madrid. One of these being what is referred to as 11M y 15M – in addition the terrorist attacks on the metro and train system on 11th March 2004 and the 15th May 2011 indignados movement.

I. Micro-scale reflection

On the micro-scale of interventions, we visited the following groups who offered on site or studio-based inputs:

- Paisaje Tetuán. The Paisaje Tetuán Project opened the visitors views on the relationship between formal and less formal urban planning procedures (“this is the residue square where formal planning ended”) and the history of Tetuán district as a district that came into being with the temporary settlement of soldiers returning from a colonising past, who were not officially acknowledged by the rey (king) and not permitted access into the then urban fringe of Madrid. It also opened debates on the role of already established neighbourhood councils, party politics and newly merging NGO groups.

- Escalera caracola. The self organisation of a feminist collective that started with squatting and then – over time – underwent similar transitions, both internally as processes of self-organisation were quite challenging, and externally as they had to leave their place after many years and seek new territories in the city. For the students, this was one of the trickiest examples as most of them have had no previous contact to similar groups in their countries prior to the excursion and found it hard to transfer the many lessons that could have been learned from the Escalera Caracola’s presentation into their own practices and curriculum. The Vienna teaching team decided to talk to the students individually in order to learn how they would appreciate such types of input and to offer possible links and transfer possibilities to the students.

- Esta es una plaza. The visit to the public park closeby central museums and tourist attractions raised a lot of questions regarding the potential of civic groups to
Intervene in formal bureaucratic planning and urban design processes. Furthermore, the dependencies of land ownership were very much shown as the land was in the patronage of the urbanism department of the City of Madrid Administration. The pressure to develop the land into a commodity on the land or real estate markets have been very strong. However, the community managed to have it developed in a very idiosyncratic way through active participation of different types of neighbours and people from the district who have invested their free time to develop la huerta and who share the place as common playground for their kids. It was impressive to learn that the project community had a reflection on de-commodifying its public spaces (e.g. through non-use of commercials on the wall or through non-use of mobile phones), and thus to provide a no-consumption public space.

Instituto DIY. The visit at Instituto DIY maybe impressed both students and teachers most as the focus of the collective is on disseminating skills and on material interventions into the social spaces of very different communities, both abroad and locally. The artistic level of design is very high and the approach to invite people to co-develop, co-design and co-construct goes beyond traditional (partly Westernised) models of participatory planning. With this example we saw a very strong link to what the Interdisciplinary Centre for Urban Culture and Public Space is developing in a somewhat more theoretical way (urban studies/planning theory): the critique of partly non-inclusive participation models and the promotion of performative planning, where action is taken by hand and shared between many.

Campo Cebada. The Campo de Cebada has been maybe the most well-known collective in Madrid among the students, as it was part of the kick off lecture offered by Sabine Knierbein to the students last October in Vienna. It was interesting to find that a very prominent examples of NGOs fuelled by interests from the local neighbourhood associations do carry their internal ambivalences and shades of grey, and that the successes are often very closely connected to aporias, pitfalls and dilemmas that come along with many projects of self-organisation that try to offer a socio-political visions in a very heterogeneous world of fragmented individual interests.

Autobarrios-basurama. The Autobarrios Project and the particular approach of Basurama are surely one of the main lessons that the Vienna group will take home, as Vienna is still a cosmopolitan city of abundance, where aspects of material recycling are the key to any material intervention, and often, Basurama establishes social relations with very different types of local actors who can provide material capital (goods such as paint, wood, steel, etc.) or social capital (neighbours offering their hands, support and free time) or cultural capital (artists helping to shape the final outcome of the interventions e.g. below the bridge). Aspects of material recycling could be of fundamental importance within the new trend towards smart, sustainable and inclusive growth (Madanipour, Knierbein, Degros 2014, 2) that is echoed in the postfordist claim to develop ‘Smart Cities’ by many city municipalities all over Europe.

Eva Arganzuela. The Eva project was very similar to a Viennese project “Gasworks Leopoldau”, a sight which is not accessible to the citizens and where any type of inclusive participation attempts by local neighbourhood planners and architects is quite tricky, as the identification with place – or as the anthropologists call it – the embodied experience in a place, with people – is lacking, as the site has not been accessible for quite a time. It is most important to try to activate wishes while working with utopian visions for such sights in order to create an audience or active public. At the same time, the lack of transparency from the official planning/urbanism/architecture departments shows a fear to open up to processes of collective appropriation of public land.

Paisaje Sur. This project definitely raised the attention of those urban researchers among the visiting group, who were trying to connect the micro-political and micro-societal to macro-societal thinking about the city understood as a global urbanisation process, as it was here, that the tremendous shift in the political economy of Madrid was mostly manifested. A remarkable item here was that the architecture offices involved actually shaped a new “workforce” versed in Handwerk (handcraft), where young adolescents and unemployed people could learn how to fabricate benches and tables, etc. This is interesting, as this skill has usually been provided by carpenters’ and joiners’ companies and associations who did not necessarily go through academic education. At the same time, they are partly financed by the cultural sector (e.g. Intermediae) and are (indirectly) involved with labour market issues and the equipment of e.g. public facilities in precarious conditions, and thus cover parts of educational and social policies in the city.

II. Macro-scale reflection

Connected to the previous reflection is an urge to learn more about the macro-economic restructuring of Madrid’s urban political economy, which is catalysed in public spaces and mediated through the cultural sector. As many offices cannot find work any more in the building or construction sector, they start to explore new markets and establish relations to new clients (such as Intermediae). This leads to

Sabine Knierbein
the hypothesis that the overall political economy of the city is now very much condensed through cultural sector financing and its control, and that labour typically carried out in other sectors merges here. This is connected to the observation that very different types of open source and open culture activities are developed in public spaces that now cater the new economic mantra paving its way from the renewed Western economies (particularly in the US): That strive for the shifting of risks for the development of "new solutions" from market companies to the civil society, towards the social and cultural capital of the "users" through crowd-sourcing, crowd-funding and crowd-developing. Whereas in the case of Madrid, civil society's outputs to pool different resources in order to generate change and improvements (-power to-) can be very positively interpreted within regime theory approaches in urban studies, a more neoliberal reading of these processes would suggest to point to a phenomenon that territories in crisis are one of the most effective playgrounds of new neoliberal agendas to promote open innovation as the new driving force of production-consumption circuits. The role of the state here remains most intransparent and needs to be carefully analysed, as well as the many market interests that try to commodify and capitalise on the new solutions provided by a civil society in need. The social cost of this restructuring processes, however, is that the many families and households facing precarious conditions, evictions and foreclosures, is far too high, and such a new macroeconomic model of flexibilisation of labour will not be sustainable in itself, but surely lead to new crashdowns and crisis (which again pave the economic ground for high revenues in territorial capital accumulation), unless the social wellbeing of many in the city is not secured at least in minimal standards (e.g. human rights for decent housings).

III. Dialectics between micro and macro scales of public spaces through the meso-- scale of urban public space

Between the micro and the macro -- the meso-scale of relational public space Besides these more analytical reflections, the seminario abierto offered a great opportunity to put theoretical teaching inputs on the embodied dimensions of relational public space into practice, by learning about all the different types of social relations and face-to-face politics that come along with the patterns of self-organisations of architectural collectives in Madrid. Solidarity, a sense of community and even beyond -- a strong idea on the 'city for all' and actually public matters of concern, has been the most important lesson we learned. Again, we have confirmed the approach to connect theory to practice, and viceversa, and to seek to learn more about the positionality, affect and trust developed through social relations in public space. This is only possible on the microscale where bodies can equally meet. However the bigger frame of the macroscale perspective seems indispensable as it is here, were manipulations, instrumentalisations and commodifications of bodies become visible and clear.

IV. Acknowledgements

We would very much like to take this opportunity to thank Mauro Gil Fournier, Miguel Jaenicke and Esaú Costa (VIC), Susana Jorgina Zaragoza as well as to Patricia (Intermediae) and all involved collectives for their great support and affective hospitality and the insightful sharing of perspectives. We would like to express our sincere interest to seek future postcolonial collaborations in the fields of urban cultures and public spaces on a European and/or international scale. We learned a lot from you and maybe at some point we can give something back.

References

Intermedias is a production space for artistic projects based on shared experimentation, knowledge and learning that promotes the involvement of individuals in cultural creation. Intermedias is interested in working in the context of its surroundings, investigating ways of generating collectively a programme that responds to what is happening locally and based around the city of Madrid, developing decentralized proposals that bring together artists, spaces, citizens, networks, experiences and practices, and exploring distributed ways of learning and getting things done. Intermedias is a public institution that reports to the Madrid City Council and has been based in Matadero Madrid since 2007. Its actions are focused on several districts in the city, and Intermedias seeks to be sensitive to what goes on locally and is based around the city. They explore new policies of proximity in areas with a tradition of active participation. They work through a network to explore ways to make, share, transform, relate, experience and act as well as other ways of imagining the shapes of everyday places.

Traditionally, cultural policies in Madrid have been focused on promoting art rather than supporting and strengthening local artistic networks. Large museums and art centres have been founded on international aspirations, failing to attend to the reality of their local context, which in turn has eclipsed a grassroots culture that is still awaiting recognition and support. Policies have limited the capacity of contemporary creation to spark change and have restricted the role that art and artists can play in policies for social change. In this respect, an interesting social and cultural movement has arisen in Madrid in the last few years, from which exceptional practices and projects have emerged. These projects have and are still transforming the city, but they are yet received sufficient attention or support. In this context, Intermedias has acted as promoter, connector and catalyst by implementing educational and transformative experiences that foster dialogue between social practices and the institutional context.

This line of work with the neighbourhood and the city has evolved into a line of programming based on city production and reflection on the use of public space. We called this Extended Intermedias and its aim is to produce experiences of citizen participation in cultural production, facilitating contact with local government and more importantly, re-orienting the directionality of knowledge. In this sense, Intermedias operates as a mediating space that creates situations in which a variety of agents and communities can meet and connect, and in doing so create better relations in space or resist those which limit them. This program also allows us to extend our activities across the city in a similar way to acupuncture, having an effect beyond the immediate area and reaching other areas through cultural experiences.

Included in this program, Extended Intermedias has initiated during the last years several experimental urban projects, which involve participation by local communities in the decision-making processes in relation to cultural policies and strengthening local artistic networks. For instance, both Paisaje Sur and Paisaje Tetuán projects (included in the Affective Urbanism Seminar tour) aim to develop an experience that allows ways to be explored to improve the urban landscape in various Madrid’s districts through artistic interventions. Citykitchen is another project that has been forging ahead with different processes for collating these experiences, such as the process instigated in 2012 by Vivero de Iniciativas Ciudadanas (Citizen Initiative Nursery), in order to reflect on possible methodology tools for collective construction and clearly defined frameworks for dialogue between cultural, social and administrative actors.

All these citizen initiatives and many others have generated an extensive panorama of excellent, disseminated practices. These are at times unrelated to each other and have not yet been crystallised in a common methodology capable of growing around collective knowledge and of interrelating all of these experiences through shared goals; citizen participation and co-responsibility in revitalising the neighbourhood, social networks to generate new spaces for public use, environmental treatment of public space via green infrastructures that produce naturalization, freeing up the streets and public spaces in general, and generation of creative spaces. Intermedias seeks to pinpoint the issues and barriers currently faced by citizen initiatives and to reflect on a possible protocol that facilitates their development and supports such citizen - based processes for managing public spaces.

Extended Intermedias would be understood as an "affective urbanism" too, because these experiences strengthen the territorial and social cohesion of the city, helping to transform thinking-in-action in the public space. By affecting people who engage into the projects, a kind of different citizen urbanism based on creativity can be implemented. It carries out socially engaged projects, through community-based work,
Intermediae

as a way to stimulate innovation and transformation, linking creators, spaces, networks and experiences and exploring cooperative methods of achieving this. In this sense, Intermediae’s methodology is based on affective and active listening, collaboration, non-hierarchical cooperation, accessibility, transparency, decentralisation, and developing cultural processes and projects to promote equality between the city centre and the periphery.
Affective Urbanism: Politics of Care

Elke Krasny

Today, the effects of crisis and austerity define the majority of cities worldwide. Uneven growth accelerates spatial injustice. Globally, the consequences of austerity urbanism and uneven growth pose the greatest challenges that urban dwellers and urban immigrants face. These challenges result in the increasing and accelerated precarization of bodies, labor, and space. Concurrent with, or because of, measures of austerity the politics of care become a public issue, not only on the domestic scale, but on the urban scale.

How can urban research, architecture and urban planning, critical spatial theory and practice, and politically conscious artistic and curatorial practice make a difference in these material and immaterial urban conditions?

What are the strategies of counter-acting and counter-planning within these conditions of precarization?

What are the possibilities of emerging practices that institute, test, and sustain new forms of organizing public life and a new politics of care?

It is with these most challenging and highly complex questions in mind that I began to prepare an excursion to Madrid as part of my City of Vienna Visiting Professorship. Why Madrid? My interest in Madrid as a paradigmatic site of emerging practices of a new politics of urban care had grown out of a two previous visits. My first visit took place in the frame of the 2013 congress of the International Association of Curators of Contemporary Art. Está es una Plaza was one place we visited that was distinctly different from the other museums, private, collections, commercial galleries, or self-organized social and cultural spaces we had seen before. Even though our group did not stay very long and therefore only had a brief encounter with this citizen-led initiative of the self-managed urban garden Está es una Plaza it made a deep impression on me. It was a site that was collectively organized and produced. It was a site that radiated a sense of care. During this 2013 visit I also met for a conversation with Canadian-born artist Michelle Teran who had been actively following, witnessing, and documenting the Spanish eviction crisis. She introduced me to her film Mortgaged Lives. “Mortgaged Lives” analyses the psychosocial experience of eviction from three perspectives: psychological analysis, personal testimony and an actual event. In July 2013 in Madrid, a small group of women travel on a metro towards a home on the other side of the city where they try to prevent the eviction of a young family. They are activists in the PAH, a right to housing movement in Spain, as well as being personally affected by the current eviction crisis happening throughout the country. The film maps out the trauma of homelessness, social estrangement, and the fight against injustice by those who are suffering the consequences of the economic crisis within the global economy. (…) “Mortgaged Lives” brings these stories to the foreground to gain a larger understanding of the economic crisis and its impact on individual lives.”

Michelle Teran also told me about her English translation of Vidas Hipotecadas by Ada Colau and Adrià Alemany. This led to me making an e-connection between Michelle Teran and Marc Herbst, one of the editors of the Journal of Aesthetics & Protest, and eventually to the English-language publication of Mortgaged Lives by Ada Colau and Adrià Alemany.

I began to understand that Madrid had not only been experiencing a major urban crisis and a large number of public protests, but equally sustained and lasting forms of collectively organized resistance, solidarity, and care.

My second visit to Madrid took place in March 2014. I came to do research for an article on the exhibition We Traders. Swapping Crisis for City. Since the year 2013 this exhibition project has connected initiatives by artists, designers, activists and many other citizens from Lisbon, Madrid, Toulouse, Turin and Berlin. Commissioned by the Goethe Institute and curated by Angelika Fitz and Rose Epple this working exhibition combines a number of current critical practices counter-acting crises. „Citizens across Europe are currently taking the initiative to re-appropriate urban space. We call them “We-Traders” in the sense that they redefine the relation between value, profit and public good and are able to motivate fellow citizens to follow suit. We-Traders respond to crisis in several arenas of urban life, be it economic, social or ecological. What these We-Traders all have in common is that they diffuse the boundaries between buyers and sellers: consumers become co-producers.”

I conducted a number of interviews with Madrid-based architects and practitioners such as Javier Duero, the local curator, Elii/Crisis Cabinet of Political Fictions, Basurama, Campo de Cebada, Todo por la Praxis and [VIC] Vivero de Iniciativas Ciudadanas (Incubator of Citizens’ Initiatives). It was at one of the interviews that I met the architect Mauro Gil-Fournier, who is part of [VIC] Vivero de Iniciativas Ciudadanas and also founding member of the architect’s office estudio SIC.
Upon returning to Vienna in March 2014, I reread the 2011 book >Was ist dein Streik<: Militante Streifzüge durch die Kreisläufe der Prekarität by precarias a la deriva. This book is an initiative between research and activism which arose from the feminist social center La Eskalera Karakola in Madrid, initially as a response to the general strike in Spain in June of 2002. Faced with a mobilization which did not represent the kind of fragmented, informal, invisible work that we do – our jobs were neither taken into consideration by the unions that called the strike nor affected by the legislation that provoked it – a group of women decided to spend the day of the strike wandering the city together, transforming the classic picket line into a picket survey: talking to women about their work and their days. Are you striking? Why? Under what conditions do you work? What kind of tools do you have to confront situations that seem unjust to you?...

It is with this urban research, these encounters, experiences, and readings in mind, that I began to think of Madrid as site of possible encounters between the international students who are part of the SKuOR program and Madrid-based activists, architects, curators, educators, feminists, theorists, and researchers. I invited Mauro Gil-Fournier to prepare the Madrid excursion together with me. It was Mauro who suggested to turn the excursion into a public seminar that would also be open to local participants from Spain. Institutionally, the open seminar became a collaboration between SKuOR, Interdisciplinary Centre for Urban Culture and Public Space at the Vienna University of Technology, VIG, Vivero de Iniciativas Ciudadanas and Intermediae Matadero. Conceptually, Mauro and I sought to link examples of urban practices that both counter-acted imminent crisis and instituted new forms of sustained, precarious and conflictuous collectivity. Together, we chose the title: Affective Urbanism. Politics of Care and Spaces of Public Concern.

In her book Depression. a public feeling Ann Cvetkovich wrote the following about "The Affective Turn": "The affective turn is evident in many different areas of inquiry: cultural memory and public cultures that emerge in response to histories of trauma; (...) new forms of historical inquiry such as queer temporalities, that emphasize the affective relations between past and present; (...) the persistent influence of Foucauldian notions of biopower to explain the politics of subject formation and new forms of governmentality; histories of intimacy, domesticity, and private life; the cultural politics of everyday life (...)”. Situating questions of both affect and urbanism at the border of public life, public cultures, domesticity, private life, and everyday life, was a recurrent theme in Mauro’s and my discussions over Skype and phone when preparing the program for the Madrid seminar. We began to understand this border both as a hegemonic historical construction and as a mobile and flexibilised agent connecting bodies, spaces, and matte in their moves between public and private, between public and domestic. It is this very border that situates a politics of care as an issue of urbanism that is part of both private and public life. As much as I am interested in new forms of cultural studies as suggested by Ann Cvetkovich and how these can be used in the context of urban research and spatial practices, I am equally interested in issues of labour and how urbanism is based upon care work in order to work.

In my understanding of affective labor I am influenced by the work of Michael Hardt, Silvia Federici, and Kathi Weeks. These three do by no means represent a unified position on affective labor. The opposite is the case. The differences between them allow profound insights into the potentials, risks, contradictions, conflicts, and struggles within affective labor. "Affective labor is better understood by beginning from what feminist analyses of 'women's work' have called 'labor in the bodily mode'. (...) numerous feminist investigations have grasped affective labor with terms such as kin work and caring labor.” Silvia Federici in particular takes issue with affective labor as described by Michael Hardt: "But what is "affective labor?" And why is it included in the theory of immaterial labor? I imagine it is included because – presumably– it does not produce tangible products but "states of being," that is, it produces feelings. Again, to put it crudely, I think this is a bone thrown to feminism, which now is a perspective that has some social backing and can no longer be ignored.” Kathi Weeks points to the feminist tradition of having forms of labor currently understood as affective or immaterial included into the gendered concept of labor at all. At the same time, she points to the potential of subversion and resistance. “Affective labor in particular has been understood within certain feminist traditions as fundamental to both contemporary models of exploitation and to the possibility of their subversion.” All three positions are useful to understand the complex nature of the labor involved in affective urbanism: at once material and immaterial, productive and reproductive, visible and invisible, emotional and cognitive, overpaid or underpaid, exploited and/or subversive, capitalized upon and/or possibly resistant. Affective labor is part of...
of the re/production of subjectivities and commonalities. Women’s work has been closely linked with (unpaid, underpaid) immaterial labor of which affective labor is a specific part. In the context of this essay I want to foreground the underacknowledged dimension of affective labor, and of the work of care, that is part of curating. Before the emergence of immaterial labor theories, numerous types of what is now called affective labor has been equated with (invisible) work, such as domestic work, service work, care work.

All this work is moving with and alongside the flexibilised border between domestic and public. It is this work that is needed to create public life, yet its political recognition or theoretical analysis is very often excluded from becoming public. This exclusion is at once political and ideological. This exclusion is at once economic and social. With this in mind, an affective urbanism has to be thought of as both dependent upon care and extremely careful when it comes to the demands, risks, and ideologies of the exploitation and precarization of care. Against this background, the Precaristas call for a care strike (…) Here a strike does not mean the suspending of care activities. On the contrary, care work is to be shifted to the centre, thus interrupting the existing order. The strike applies to political and economic dispositions that devalue care as being private, feminine and unproductive, thereby depoliticizing it. These are perspectives through which care work is perpetually made invisible, so that its associated conflicts are consequently not perceived.11 Many of the collectively organized and maintained public spaces in Madrid that we visited during the public seminary do exactly the opposite: they value care as a necessary basis for the production and reproduction of public life, they make public and visible their dependence upon and their struggles over care work that is needed for their continued existence, they expose and negotiate the associated conflicts, and they continue to interrupt the existing order by becoming a sustained and cared for public part of it.

References

1 I use the term uneven growth with the eponymous exhibition in mind. The exhibition Uneven Growth: Tactical Urbanisms for Expanding Megacities curated by Pedro Gadanho was first shown at the Museum of Modern Art New York from November 2014 to May 2015 and then at the Museum of Applied Arts Vienna from June 2015 to October 2015. This exhibition aimed to counter-act “current assumptions about the relationships between formal and informal, bottom-up and top-down urban development, and to address potential changes in the roles architects and urban designers might assume vis-à-vis the increasing inequality of current urban development.” https://www.moma.org/visit/calendar/exhibitions/1438, accessed 04-16-2015


7 Ibid.

8 Michael Hardt: Affective Labor, boundary 2 26: 2, Summer 1999, p. 89.


Esta cartografía se ha desarrollado dentro del Seminario Abierto Urbanismo Afectivo. Es una herramienta de visibilización de los afectos que se derropan en el urbanismo ciudadano de la ciudad de Madrid. Entra en juego para ser parte del proceso colectivo por lo tanto discutida, crítica y relacional.
Urbanismo Afectivo ° Behind the Openness

Urbanismo Afectivo es un modo privilegiado de nombrar lo intangible, lo no hablado y poco visible, pero siempre tras los procesos urbanos. Toda forma de urbanismo nos afecta, es una constante en nuestra experiencia urbana. Por ejemplo, las infraestructuras como forma de proveer bienes y servicios, sus texturas, sus estéticas y mecanismos desarrollados de forma instrumental para mantener nuestro estado de bienestar.

Los afectos son hoy una ingeniería que funciona como una infraestructura total. Y el espacio es un recurso involucrado en todos los puntos de la generación de los afectos: ansiedad, obsesión y lo compulsivo forman parte del espacio público. También los medios como escena privilegiada de la manipulación de nuestros afectos. Con sus pantallas ubicuas, que configuran y organizan nuestros modos de percepción que ayudan a configurar y consolidar nuestros hábitos urbanos. En estos procesos los cuerpos son el medio para la transmisión de estas políticas manipuladoras de los afectos. Hablamos de afectos como la emoción, la alegría, la esperanza, el amor, la sorpresa, la angustia, el miedo, el terror, la ansiedad, la obsesión, la compulsión, la vergüenza, el odio, la humillación, el desprecio, el asco, la ira o la rabia que no tienen a priori validez en la política.

La movilización de los afectos se ha convertido en una parte integral del paisaje cotidiano en formas cada vez más sofisticadas. Y esto tiene una presencia política que se convierte y se traslada a una manipulación de nuestros espacios contemporáneos.

Los proyectos participantes en el seminario son interesantes porque representan otros afectos que hemos detectado como son la memoria, la alegría, la comunicación el humor con H de habitar, la autoestima, el acoger, la indignación, la emulación, los cuidados, la ayuda, la solidaridad, la seguridad, la fortaleza, el bienestar o el acompañamiento. En todos estos proyectos la política se entiende como un medio donde intervenir en los regímenes afectivos para producir nuevas configuraciones de los sentimientos.

En una primera forma, no estudiada en el seminario, tendríamos que hablar de ciudadanos organizados en torno un primer aspecto que es la afectación, donde lo urbano es entendido como generador de objetos particulares de conflicto. Hablaríamos entonces de la Plataforma de Afectados por la Hipoteca como ejemplo de contención de una política urbanizadora que es generada por actores que reconocen su condición de ser afectados. Estos actores-afectados se forman por las solidaridades políticas que se configuran en el espacio por ciertos procesos autoritarios. En el caso de la paH por la ejecución de las hipotecas y consecuentes desahucios de manera represiva y violenta. Lo que desvela este aspecto es cómo tras participar o habitar la paralización de un desahucio uno se ve afectado también, lo que provoca que pases a la acción. Es decir, puedas participar más activamente en las acciones de la paH por ejemplo. Las afecciones dan paso a la acción y la participación en las acciones a la creación de afectos.

Pensamiento en Acción como aprendizaje afectivo

La acción es la que media entre la afección y la generación de afectos. El pensamiento en acción el que produce el aprendizaje colectivo que deviene en afectos. Dicho de otro modo, los procesos de urbanismo ciudadano difieren sobre los tradicionales en que se producen nuevas relaciones en la coproducción de afectos. Por un lado el hacer legitima estas prácticas y las pone en circulación. Hacen emergir politicas progresivas que se van construyendo en el tiempo que se desarrollan los proyectos. Provocan también nuevas superficies para problematizar y desarrollar su práctica urbana y ciudadana. Behind the openness trata de explicar lo que hay tras los proyectos que son abiertos, donde la transparencia y la democracia se instalan como partes
constituyentes, pero donde no todo se representa o queda fijado. Este es el ánimo también del seminario y que hemos observamos bajo tres niveles diferentes.

1. Polyafectos:
El urbanismo ciudadano no puede comprenderse bajo un único punto de vista. Los afectos van a ser para nosotros capitales que al igual que otros capitales como el económico y el laboral pueden desarrollarse, explicitarse y servir como forma de intercambio de conocimiento. Podríamos hablar entonces de dos modos de comprender los afectos en estos proyectos. Uno sería el principal capital que estos proyectos desarrollan por tratar de identificar uno específico, aunque son muchos los que se despliegan, como describe la matriz de capitales de la primera cartografía afectiva. El otro modo sería entender cómo se construyen las diferentes formas de compromiso como representación de los afectos que se ponen en juego.

En el primer modo, la experiencia y el contacto directo con los proyectos y la interlocución con algunos de sus impulsores y desarrolladores nos han permitido valorar diferentes capitales para comprender las diferencias sustanciales de cada proyecto respecto a otros que pueden parecer similares a primera vista. De este modo podemos entender como en autobarrios, aparece un capital afectivo no buscado en el planteamiento original del proyecto como es la autoestima de los jóvenes de Villaverde. El capital en este caso se desvela en el proceso como interacción entre los objetivos primeros y las necesidades reales del lugar. O como la eskalera karakola pone en juego su capital espacio y el capital solidaridad para poder concluir que el Acoger podría situarse como uno de sus capitales principales. No siempre es fácil encontrar estos afectos en sintonía. Proyectos como el Campo de Cebada, generados desde el consenso de las partes, administración, asociaciones de vecinos y grupos particulares solo pueden definirse hoy por el conflicto de diferentes capitales que se encarnan en el propio espacio de la plaza.

El segundo modo, podríamos situarlo en torno a las formas de aparición de las micro políticas no usando los capitales emocionales sino cualificando los modos relacionales. Veremos entonces las diferencias de cada proyecto por sus modos de hacer y construir sus comunidades: gestión colectiva de espacios, comunidad de afectados, comunidad de objetivos, comunidad de interés, colectivismo, colaboración, autogestión, cogestión, agregación, ayuda mutua, solidaridad, corresponsabilidad, co organización o acción directa. Todos ellos modos que están sucediendo en la ciudad de Madrid y muchos de ellos de los proyectos del seminario abierto. Esto nos desvela como proyectos como Paisaje Tetuán o Paisaje Sur se forman por agentes con identidades propias que colaboran en los procesos de creación de espacios colectivos en diferencia con proyectos como la Eskalera karakola o Esta es una plaza que son agregadores de identidades individuales que se diluyen en el grupo o en el proceso que se pone en marcha. Todos ellos, procesos colectivos que ponen en juego sus afectos partiendo de los diferentes modos relacionales que les vinculan.
De esta manera, los afectos se distribuyen y cruzan todos los límites previamente establecidos y no son algo que se dan solo entre las personas que en ellos participan. Se despliegan entre ciudadanos que no habitan en cercanía, como el proyecto de paisaje Tetuán que ha permitido que personas de otros barrios de Madrid vayan a Tetuán con otra mirada, pues de otra manera no habrían caído en ese barrio. También los afectos se dan entre las personas que desarrollan los proyectos y las personas que cohabitan con ellos. Polyafectos es entonces un modo de describir las múltiples afecciones y los afectos que marcan las diferencias.

2. Infraestructuras Afectivas
Las infraestructuras urbanas y ciudadanas que se desarrollan en estos proyectos y disponen las condicionales materiales para su desarrollo forman parte de los ensamblajes dentro de lo que hemos llamado Polyafectos. Estas infraestructuras, como son los huertos urbanos o los dispositivos de confort en el espacio público permiten configurar un espacio tiempo concreto que ayuda a generar las experiencias de cada proyecto. Estas infraestructuras aparecen entonces como mediadoras y con agencia propia en el desarrollo de los afectos dentro del urbanismo ciudadano.

Pensemos en como el proyecto Paisaje Sur está desarrollando formas de irrigación de los huertos que prioriza las necesidades de la planta y no las comodidades humanas y urbanas. Dispositivos tecnológicos donde la evaporación, la transpiración de las plantas forman parte de las variables que la tecnología desarrollada con los jóvenes de Usera se implementará en el huerto. O como las estructuras de madera construidas de forma colectiva llegan a convertirse en espacios de identidad compartida y por lo tanto afectiva de las comunidades que en ella se desarrollan. Tendríamos que pensar también ¿qué están dejando fuera estas estructuras abiertas? ¿A quiénes excluyen? ¿Quién tiene acceso a estos proyectos? ¿Por qué los mayores no participan de estos espacios y ninguno puede explicitar la intergeneracionalidad como parte del proyecto? O pensando en Paisaje Tetuán y su trabajo con la memoria colectiva del barrio. ¿Qué otras memorias no están representadas en esos dispositivos de memoria? ¿No es Tetuán un barrio migrante desde su origen?

Pero son estas infraestructuras las que componen su agencia con los cuidados que en ellas se practican, con las agregaciones que producen, con los programas que son capaces de disponer. ¿Cómo sino entender que en espacio como Esto Es una Plaza puede referirse a los cuidados urbanos de una forma tan específica? Han generado unas infraestructuras desde el pensamiento ecosistémico y biosostenible que les permite ser caracterizados por sus grupos de crianza compartida o la gestión de juguetes en su espacio de una forma continuada.

Si repensamos lo político, también podemos hacerlo desde los afectos como una modalidad efectiva de mediación por las nuevas infraestructuras colectivas que se están generando en el espacio público.

3. Los afectos cruzan nuestros límites público-domésticos: encarnados en los cuerpos
Es complicado situar en una palabra en castellano como los procesos urbanos se “incrustan” en nuestros cuerpos. Embodied Urbanism es un término preciso para describir como las prácticas mencionadas se manifiestan en nuestros cuerpos. El cuerpo como un lugar propio en conflicto registra todas las trayectorias de lo mencionado. Pensemos en las más de doscientas reuniones que una persona tiene que tener para que un proyecto como Autobarrios pueda desarrollarse en todas sus etapas. O la afección que tienen las personas encargadas de la gestión de los conflictos sonoros entre campo de cebada y los vecinos. Una llamada a tiempo, soluciona el conflicto, se baja el sonido y punto. Pero la gestión continuada en el tiempo, termina por afectar a la persona y al espacio. Este hecho que enlaza las vidas domésticas cercanas a la plaza, el cuerpo del gestor del conflicto y el espacio público está generando el pensamiento de hacer nuevas infraestructuras que visibilicen los niveles sonoros para reducir la presión que sufren estas personas.
Pensemos que los proyectos ciudadanos no están desligados de las necesidades personales e individuales de cada uno. Una persona que vive sola, despliega sus actividades domésticas en colectividad dentro de uno de estos proyectos. “El huerto no solo me da alimento, me da compañía, trabajo en comunidad, incluso ya compramos muchas cosas juntos” Su ámbito doméstico se expande fuera de su casa, para reflejarse en un huerto urbano. O como un proyecto como el Instituto DIY, creado para acompañar a resolver las necesidades infraestructurales de las iniciativas ciudadanas, desarrolla un prototipo de acceso a la vivienda familiar para incluir en ella la actividad profesional que no podrá desarrollarse fuera del ámbito doméstico. Home back Home crea prototipos que cruzan los ámbitos productivos y reproductivos para instalarse en la casa como una infraestructura de contención de las afecciones que puede sufrir una persona por las condiciones laborales, económicas y sociales y pueda desarrollar otros capitales desde los afectos de la persona que lo necesita.

Los proyectos estudiados no constituyen totalidades. Cada proyecto forma parte de una red de acciones que se constituyen con independencia de su participación en la totalidad. Los vínculos se basan entonces en relaciones entre las partes, los cuerpos, los individuos, los colectivos y comunidades, sus infraestructuras y sus espacialidades. Estas situaciones tienen la capacidad de afectarse mutuamente aunque no constituyen su identidad. Los proyectos poseen así cualidades emergentes en el sentido que involucran conjuntos de relaciones afectivas que no se pueden explicar entre las partes, aunque dependen de ellas. Podíamos decir que lo afectivo son las asociaciones y ensamblajes entre entidades no afectivas. La interacción de los proyectos, colectivos y comunidades crea en Madrid una red de afectos vinculando ciudadanía, proyectos, comunidades, infraestructuras, protocolos y objetos que las involucran y que actualizan las capacidades afectivas para producir ciudad.

Urbanismo Afectivo significa entender otros modos de producción performativa de la ciudad. Otras políticas espaciales del afecto son posibles y se están desarrollando en Madrid en estos momentos.

Bibliografía recomendada en el Seminario Urbanismo Afectivo:

**General**


Kaika, Maria (2012) The economic crisis seen from the everyday, City


Precarias a la deriva: Adrift through the circuits of feminized precarious work. http://eipcp.net/transversal/0704/precarias/en


Madrid


The right to infraestructure: a prototype for open source urbanism. Adolfo Estalelia http://www.envplan.com/abstract.cgi?id=d13077p

Reflection on embodied space
Tihomir Viderman

An image that Madrid displays to first-time visitors might not be considered one of a city in crisis. Materialities of Madrid’s central spaces and its grand infrastructures, which sometimes appear even sumptuous, document the city’s long historical periods of affluence and growth. People are mixing in the streets and squares, immersing in a variety of consumption patterns, creating places that seemingly celebrate a cultural difference. This picture which is equally carefully painted in other European cities too, stands in pronounced discrepancy to a growing number of narratives and medial images depicting increasingly fragmented urban societies that struggle to tame destructive market forces so that they can (again) enjoy shared prosperity. It is architects, planners and cultural producers who tend to stand in the foreground of this struggle in Madrid. Their initiatives have been forged on the promise of enhancing open innovation and a just city. They nurture self-instituted public space imbued with meanings stemming from insurgent tactics and strategies of counter-publics. Only few though, such as El Campo de Cebada, might enjoy an iconic status in the international scientific community. The majority of Madrid’s community space of solidarity and conviviality remains concealed from a random visitor. These spaces tend to materialize in pockets of vacant urban land in a rather dispersed pattern across the entire city or are merely enacted through the intangible circuits of engaged people, actions, performances and encounter. Therefore the role of Estudio SIC in providing an entrance point for our group was extremely valuable, enabling us to meet with the local initiatives that have established themselves as ‘extitutional’ agency in Madrid. By employing a series of tactics and strategies at the interface between domains of culture, activism and education these initiatives seem to feed a fertile ground of radical ideas when it comes to demands for a fair redistribution of urban resources.

As the world financial crisis of 2008 amplified concern over widening gaps between various segments of the society, professionals in the related disciplines of urban development have embarked upon a journey of reinventing their disciplines. Their endeavours have been directed at creating places of sharing, such as community gardens or workshops, where publics could constitute themselves in the fragile time of crisis. Such places are conceived to involve multiple identities and histories, and to be carved by needs and aspirations of diverse publics. This ambition to transform the world which on the everyday basis proves to be unjust to different social groups and their lived cultural differences has bound concerned professionals to approaches that are distinctive from traditional power-related professional practices and are more attentive to different social realities. In so doing they have also adapted to broader structural transformations, which have compelled many professionals to follow a sweeping shift of entire economic sectors from construction and manufacturing to cultural production. In this move towards commodifying new domains of urban cultures, the market actors have sought to capitalize on open innovation, crowd sourcing and crowd founding. For quite similar reasons the state institutions have “entrusted” the cultural sector with an increasing responsibility in delivering social welfare. Many of the initiatives that our group visited in Madrid play a prominent role in providing communities and marginalized groups with know-how, networks and both symbolic and political capital. While producing material items for immediate use (such as self-assembled street furniture) and supplying necessities (such as food from urban gardens), they create employment opportunities for professionals, and open education and engagement possibilities for excluded publics based on (enhancing) hands-on skills. At the same time it was exciting to learn about the continuous efforts of these initiatives to re-negotiate their relations with the established institutions and actors, with the aim to maintain their extitutional positions, as they believe that this particular positionality constitutes their agency in reconfiguring social space after the crisis.

Our immersion into Madrid’s abundantly rich and stunningly well connected landscape of local architecture, planning and urbanism collectives started in the office of Estudio SIC. Insight into the professional practice of Estudio SIC revealed that in Madrid different types of practice co-exist within the same group of people. As this architecture office was reconfiguring its practice, it began to act as both an architecture office (Estudio SIC) and as a NGO (VIC). This is where we have learnt that Madrid’s spaces of solidarity rely on and largely live as immaterial practices. Estudio SIC thus continuously invests a significant amount of time (labour) in building networks as well as modes and channels of exchange with more than 40 other initiatives. By nourishing networks these initiatives are able to capitalize on their significant symbolic capital while to a great extent preserving their extitutional character. Such a strong network also compensates for disadvantages...
of spatial dispersion, allowing for concentration of resources, knowledge and symbolic capital in spite of the absence of physical clustering. The fact that these initiatives successfully utilize that knowledge and symbolic capital to translate their material practices into (scientific) discourses might not come across as a great surprise, yet it is due to their exceptional commitment to creating an agency to counteract the destructive dynamics of capitalism that they managed to convey their affect to our group.

Our journey continued with a guided walk through Tetuan, a neighbourhood dotted by communal places occupying vacant plots. It showed that well organized and structured initiatives bear political power and have a capacity to counter established party politics and influence decision making thus winning spaces even in densely built-up areas. Such agency can put underused land in service of a broader community to create places of gathering and exchange.

A visit to the PKMN Office took us closer to the domain of symbolic economy. Tactics and strategies of this office are primarily directed to the individual, and his or her agency in creating shared space. They celebrate people and their belonging to the city, enhancing the importance of communication and deliberation for reinvigorating residents with self-esteem. On this occasion PKMN Office and Estudio SIC openly talked about the means through which they extract symbolic capital (prestige) from mostly unpaid work in the city’s public space. In connection to this Elke Krasny called for rethinking of the way we tend to read the cartography of the networks, which are almost exclusively interpreted as representations of space, often neglecting an equally important dimension of time. Each line connecting points in the network scheme means hours of (often unpaid) labour, invested in establishing connections, producing knowledge and creating modes of exchange.

A visit to the self-organized feminist collective EsKalera KaraKola provided a critical insight into the tendency of political, economic and social structures towards producing the ‘other’ and simultaneously reinforcing fears and suspicion of that ‘other’ among individuals and groups. But it also revealed a great potential that lies in the self-organization around a clear political mission. A group of women has over years generated enviable knowledge about “invisible” groups, such as migrant domestic workers and amplified their political voice from the first actions of squatting to establishing networks of cultural and economic exchange (cultural programs and food cooperatives).

The next stop was Esta es una plaza, a community garden occupying a centrally located plot, which the community obtained with support of the city’s planning department. Gathering, self-esteem and care are the feelings that were strongly communicated at this place. The involved civic group has remarkably reflected on commodification of space, which they oppose by not letting companies enter the space (for advertising).

Instituto DIY is an architectural practice which develops micro-architectural infrastructures in support of communities’ activities, such as vending carts or small installations for skateboarders. This group works within a particular context and is not that much concerned with the final product, as with what it calls evolving urbanism. In the provision of small installations to various communities as a means of supporting their activities, this group puts a particular emphasis on the affective component of the self-construction process. While devoting their resources to hands-on engagements close to everyday-life social practices, Instituto DIY has utilized its significant social and cultural capital to translate its performative practices and embodied experiences into curated networks and discourses under the label of open-source architecture. This has allowed them not only to re-position themselves within the institutional circles, but also to conquer a new business area that interweaves the cultural sector and the provision of social services.

El Campo de Cebada is a collective that capitalizes on significant international reputation. Yet its endeavours are also marked by internal ambivalences, dilemmas and struggles, as they aim to turn an occupied plot into a lived place together with and for the entire neighbourhood and its diverse and often conflicting publics. As with other places in Madrid, spatial interventions consist of self-constructed urban furniture.

AutoBarrios is a similar initiative, but located on the city’s periphery. They too recycle and de-contextualize materials and create networks for bringing together various skills (craftsmanship and art) in order to create new places of gathering (for example under the motorway bridge).

Paisaje Sur produces places where neighbourhoods’ residents can actually learn and apply hands-on skills. For example young adolescents and unemployed people can learn how to make furniture. Interesting is that this group is financed by the city’s institution from the domain of culture (intermediae) while acting quite closely to the domain of social work.

Presentation of the initiative Eva Arganzuela reminded me of Vienna’s CIT Collective. The group aims at mental
appropriation of an unused manufacturing building, rather than its occupation with bodies. Broader professional and academic discourses celebrating performative practices influence local tactics and strategies, rendering them similar in Madrid and Vienna.

A closing discussion brought to the surface a gap between discursive knowledge and embedded learning experience. The students from Vienna received quite a critical feedback about their presentations on Madrid’s initiatives from the hosts. It was derived from the hosts’ perception that the incoming students as outsiders did not understand the whole depth of the structural transformation of Madrid’s planning landscape. This feedback was indicative of the need to more broadly reflect on the importance of embodied space in reading and understanding a particular social space, from both insiders’ and outsiders’ perspectives. The curatorial composition of our excursion might not have allowed for any deeper meaningful engagement into the local social practices, yet the curatorial exchange of knowledge should not be considered as one-dimensional consumption of information, but seen as an opportunity to learn from visitors’ feedback.

Over the few days of our excursion to Madrid I developed a huge appreciation of Madrid’s extitutinal actors in their mission to create a condition of possibility for human action and prosperity. I was very much impressed by the warm and convivial communication, displayed care and tremendous mutual support. Although small-scale actions of Madrid’s local initiatives might reflect particularization and individualisation of the contemporary society that has departed from the image of masses (in both everyday life and political action), they somehow passed on their affect and convinced me in their capacity to transform physical, economic and social hegemony through small scale social practices and places where cultural difference can be negotiated, constituted and enacted. Perhaps each small action or installation cannot overcome all the closed-mindedness and stereotypes deeply embedded in the mainstream, but it certainly creates an agency that allows to those who are marginalised to go about the business of living, and creating space where they can find their own worth without a need to explain themselves.
Austerity urbanism ° Crisis cabinet of political fictions

Lilian Mandalios and Andreja Molan

For our excursion in Madrid, which took place between the second of February and the fifth of February we were asked to do a research project on one specific theme and also one architecture collective or studio in groups of two.

We chose to take a deeper look at the term ‘austerity urbanism’. This term is strongly connected with another term – economic crisis, and they are usually mentioned together as they relate to one another. I had never heard this word before our project and in finding out its meaning I became interested in delving deeper into our research. Austerity is defined as the reduced availability of luxuries and consumer goods, especially when this is caused by government policy, a strict economy, something being limited, inability to excess needed goods, or as a condition of enforced economy.

When discussing this theme several provoking questions surface, such as: ‘Who decides how tax money is distributed?’ ‘Where do cuts occur when an economic crisis hits?’ ‘Are these cuts affecting cultural and social events, art, schools, urban public spaces, natural heritage, salaries etc?’ ‘What happens when austerity hits urbanism and urban spaces?’

These are the spaces which people use as part of their everyday life to fulfill their need for social interactions, and in turn these interactions are also being destroyed. When people lose these spaces, they are forced to use different, less appropriate spaces for these activities. This can in turn dismantle social infrastructures, cultural activity, and entrepreneurial activation.

Urban crisis first hits people who have less, which means it hits the neighborhoods which are already filled with economically disadvantaged people. This may lead to an increase in local problems and a greater connection with crime. The problem of austerity is also that it has long-term consequences, which are associated with cumulative incapacitation and institutional wasting.

What are these consequences, a lack quality urban spaces? At some point it encourages people from a neighborhood to come together and somehow forces them to work together to find solutions, but as expected they can not do it by themselves, good will is not enough. Their hands are tied by many legal restrictions.

In the second part of our research we looked at an architectural collective. This research was based on the information we found on the internet. We then presented this specific research to the collective to inform them what kind of information it is possible to find on the internet, and how this effected and portraited their work.

We chose ‘Crisis cabinet of political fictions’, which actually is not a collective but an experimental project that was developed together by an architect Uriel Fogue and an interdisciplinary research group Interseccion. It consists of architects, political activists, artists, economists, researchers, philosophers, journalists and sociologists.

The aim was to develop experimental methodologies to enable forms of knowledge production outside traditional academic formats. The Cabinet had to form responses to fictional emergency scenarios. The goal was to use fictitious scenarios to design a possible future and thereby formulate a framework for a new political ecology. The team was dealing with crisis, and this connects to austerity urbanism. They also deal with topics such as energy speculation, privatization of public space, social polarization, neoliberal urban development and lack of political ecology.

The first fictional scenario was called ‘Alien invasion’ and the team had to deal with and urgent global crisis involving an alien invasion of the earth. The task was to write new constitution with a regime of co-habitation amongst different species living on the Earth. Whilst dealing with this task the team also talked about current ecological crisis.

The second fictional scenario was Euro-Hal. This was a powerful supercomputer which was capable of controlling the Eurozone economy without any human input. Cabinet crisis dealt with Euro-Hal’s decisions and its implications for society.

Lilian Mandalios : Reflection

The excursion workshop gave us a very exciting and fascinating outlook into the hands on participatory counter-planning practices of Madrid. This opportunity to gain a first hand explanatory perspective and on-site experience from the architects and urban activists was especially valuable because we were able to see in much more detail how urbanism and crisis urbanism takes place in a context that is outside our own. I found it particularly interesting that the collectives (PKMAN, Institute DIY etc.) seem to be a generation of entrepreneurs that emerged creatively from the crisis with a genuine intention to solve city problems. The collectives seem to mix the traditional architectural working frameworks with more modern
utopian frameworks by coming closer to new forms of public space, but also the ways which we live and work.

I found the tour through the Tetuan neighborhood very inspiring. The idea of having city tours that focus, what lies beyond the center, on more desolate neighborhoods should be transported to other cities and towns. For students, architects, tourists or locals, it can provide very valuable insights into the widespread public city cultures and its complex dynamics. From the Tetuan neighborhood and through the other various collectives, we saw the close relationship between public art and public space. Aesthetics can powerfully transform a space, even it is not for the beautification process, and it can help uncover provoking questions or conflicts. The wall art in this neighbourhood and the community engagement that it provokes, can be a transformative process that leads to more positive attention that a space might need. The simple process of care shows how such small art interventions can change the face of a neighborhood and help change the perception of its residents. It really highlights the responsibility and capability of bottom-up actions in a city. This idea can be transferred both to the ignored neighborhoods, but also the ones which are still under development, the more rural neighborhoods still forming their city identities and especially the ones which are not yet in existence.

Another important aspect which was brought into question was: ‘What is a neighbourhood and who participates in its creation? Due to globalized immigration and the different generations (especially the older ones), the level of interest and effort invested in neighborhoods is very different. This leaves the community with the problem of a commitment gap. An example for this situation, are the people that have another or a second home, because they might choose to focus their energy elsewhere. As we had heard in the La Eskalera Karakola group, the domestic workforces (Territorial Domestico) are usually migrants from Latin America and they grow to have two homes, maybe even three. However, for some of them (due to legality issues), public space is a dangerous place. This brings into question, who can claim these spaces, why and how can this effort and interest be increased, irrelevant of race, sex and age.

I found the PKMAN office especially charming and a nice symbolic collective to sum up all the practices we visited. Some shared themes were, the city and its citizens, their common goals in collecting and sharing knowledge and skills, the creation of a non-standardized city, creating learning platforms and activating active city participants. The offices showed a great sense of flexibility and diversity in projects, their playfulness and attention to detail and their very urban orientated approaches that ranged from the citizen participation to remodeling the city were all very strong elements. PKMAN interests in the home environment, the transformative habitat and the idea of rethinking domesticity was also very convincing, especially in relation to the crisis that leads young people back home. Because the home and public space have a direct relationship, we must also see the role of home and family environments and their impacts in urban space and vice versa.

Our public conversation in Matadero was a stimulating learning experience and I found our unconventional arrangements of the sitting setup particularly successful, mimicking both a conference table and an amphitheater which gave our presentations a very particular setting. I researched the collective Crisis of cabinets of political fictions’, and it is a project aimed at developing experimental methodologies to enable forms of knowledge production outside that of traditional formats. They use fictional scenarios to create prototypes and formulate new thinking frameworks. However, this imaginative experimental approach lacks some direct, realistic applicability. Its subjectivity can be conflicting, however we can also argue that our collective unconscious, our common human experiences and present problems would mean that at some abstract level these imaginary situations must coincide with reality. Fictional scenario research projects such as this one, motivate the exploration of pressing critical questions about the future, which could be integrated to other fields/offices. There are a few positive outcomes of austerity urbanism, despite it’s dismantling of urban and social infrastructures and socio-spatial polarization, it also helps feed urban alternative movements, cultural creativity and entrepreneurial activities. This goes hand in hand with the flourishing of fictional scenarios of aliens and computers taking over politics which do inspire new thinking and acting frameworks in how we can reshape our spaces. I think the most important element to be gained from these fictional scenarios for conflict mediation is the strong foothold of technology in all of them. Digital technologies, ‘Big Data’, our wider connecting worlds and all their rapidly changing facades make a lot of these fictions very unpredictable, especially on their effect on urban life and the upcoming generations. We might even say, the change in our lifestyles, due to technology, has greatly impacted our presence and interactions in our public spaces, minimizing our experiences and interest. Our worlds are slowly being wired solely through digital means which must have direct consequences on public and urban space.
The studio visits and presentations played an integral part in understanding ‘public spaces and participation’ in their projects and learning about their processes. The onsite visits were equally valuable in gaining a first-hand experience of the successes and failures of the projects. One example is Campo de la Cebada with their organizational and control difficulties (who has the keys, who is allowed in, what control measures are acceptable, the need for fences). Another example is Todo de la Praxis where we saw that their experiences are always a learning process and that community building is a long and enduring road. It was important to witness and understand that effort and patience is required to emancipate such projects from both the administration side to the communities, but especially the effort required to build an inclusive participatory process. That is one motif which repeated itself in almost all the projects. Focus was given to, and time was spent on, the importance of the learning process, the focus on the participation process, the difficulties in developing cohesion and the constantly different and changing initiatives of the actors. However, for a more complete experience, I would emphasize the need for the audience and actors of the workshop (us) to also have experienced more hands on activities with the collectives or local communities (maybe not necessarily outside in the cold, rain and snow), but a warm embodied experience with those themes could have more long lasting effects. For example, a DIY hands-on workshop about building skills and tools with the community, or similarly a public space experience with local neighbors would have given us a different appreciation of the sweat of the Madrid’s collectives.

Another element which was comparatively interesting was the pre-research we did on the collective practices and afterwards being able to add a face to those names and its Google information. We saw how misleading it might be and how powerful information is. Additionally, despite the research we might have acquired regarding Madrid’s context, especially on the impacts of the crisis, we understood how this is never enough to fully understand the complex webs and invisible chains the collectives might have with their citizens, their politics and economies, their present and future visions, the communities and their identities and histories. This information is always gathered more effectively and efficiently through hands on experiences, even if we see less, the embodied experiences always means more. The setup of the workshop was like our Matadero table arrangement, a mixture of the austere formality of a conference table, like the traditional tours, and the more playful, theatrical amphitheater setup that tried to incorporate us as actors and participants; maybe we needed a more amphitheatrical organization of the workshop process? In conclusion I would like to repeat a question that was raised in the lecture and debate ‘Hands-on Urbanism. The right to green’, which connects all the actions and themes in which urban activists and architects take part, which is to what extent is their role to change society? Or change the nature of society?

Andreja Molan : Reflection

The Madrid excursion seminar was really something unique. This was my first time in Madrid and definitely not the last. I feel that I have learned a lot, especially in seeing the city from a different perspective, meeting and getting to know local people, seeing and feeling their way of living and their culture. Most importantly I was very impressed by the architectural collectives and studios we met. Meeting the people whose work is well known and appreciated was amazing (PKMN).

After our visit at ‘Do it yourself institute’ I started to think how great it is to discover and get to know other approaches in architecture, especially when it comes to working with spaces for ‘poor’ people. When we usually talk about architecture we think about the usual and most common one, the one where it is all about the design and money, but in this case their architectural approach was all about the people and the purpose.

I find it amazing how all the collectives and studios collaborate with the people that will use the space, how they are connected with each other, and lastly how they collaborate on project and support each other.

During the excursion and even now I find it impossible to imagine architectural studios coming together with local people and making projects in my country (Slovenia). This may be influenced by the severity of the crisis, the size of the city or differences in the education of students. Even from the perspective of making a living by being architect – this experience made me realize that it is possible to work at very different scales and projects; with some you make money, with others money is the last thing you should think about.

This experience in Madrid gave me the desire to help change the way most of the collectives in my country work and the whole module gave me a new perspective and made me see what really matters is the people who use the space and not the design or investment.
On Educación Disruptiva – Grupo de Pensamiento Matadero Madrid

Educación Disruptiva is a research group who, on behalf of Matadero Madrid, and who is made up of members of the collective “pedagogicas invisibles”. “Pedagogicas invisibles” is a nonprofit organization that deals with research and policies that relate to education in a social context. Its members come from diverse fields, such as university and art etc. The aim of Educación Disruptiva is to promote autonomous, critical and creative thinking. They don’t just want to create art, but want to use art as a tool to approach social issues. They think that education arises through experience – and this can happen through action and exchange within the group.

Educación Disruptiva has created a Project called Microwave (Microonda). It is supposed to be a Philosophy, and a way to transfer knowledge. The project covers intensively a variety of topics. Round tables on clustered themes have been held since 2013 and address topics such as formal education, education in the context of the cultural production and social education.

In regards to their webpage it is unclear what the result of these round tables is, perhaps a strategy paper is produced, or actions and interventions follow afterwards. It is clear though that Educación Disruptiva is trying to find a different way of teaching, to contrast to that of the conservative way of teaching and has a broad understanding of what we call education. Although there is no direct connection to planning urban spaces, they create a social space within public spaces.

On foreclosure

To describe foreclosure we need to start with the finance crisis in 2008, and this is a very complex topic. Spain is a country that has suffered a lot during the crisis and in its aftermath. Housing speculation and the allocation of credits with low rates has led to an increase of the production, as well as the sale of houses. Furthermore there were also more jobs available and nothing could stop the economic growth. The problem was that the price of real estate did not get lower as expected, they became higher and higher.

As a result of speculation the real estate broke down and many citizens lost their jobs, due to this they were unable to pay back their credits. When there is no other possibility for payment the result is foreclosure, this is the sad consequence of this process. The financial crisis is a foreseeable event, but is also a recurrent event and a result of our current economic system. The state has spent billions to save banks and in turn due allowing people to live on the street without providing sufficient aid. Furthermore the government claims that it is actually the peoples fault, that the crises hit the country. They have made the people responsible for the burst of the housing bubble, and they use this as a strategy to justify the investment of billions in to the private sector. In regards to the people there are some significant facts about foreclosure in Spain: The daily average of initiated foreclosures, using available data from 2011, is 213 across the country. According to the General Council of the Judiciary (GCPJ) data, between 2007 and 2011, there were 349,438 foreclosures across the country, and by 2014 more than 400,000. In 2011, 125,000 families were forced out onto the streets. There is however a long process between foreclosure and living on the street. There are normally many possibilities for the accommodation of people, initiatives and organizations are there to facilitate the organizing of fast solutions for the people. The problem of homelessness emerges when people have no access to one of those institutions after the foreclosure, and there needs to be a way to create quick solutions. One proposal came from Vicente Pérez who suggested, that the bank should rent the confiscated flats and houses to their former owners or the people who live on the street with affordable rent. This was not accepted by the banks as it would have interrupted the current economic system, alternatives are needed to claim the space and fix this problem. Squating offers another option. In Spain there is an initiative focusing on this topic.

Obra Social is the organization behind the occupation. It is an initiative of the platform for the victims from the mortgages (PAH), the victims of eviction and foreclosure. The social network occupies empty houses, taking over the space and providing it to the 400,000 evictees. All over the country you can find projects like this, in Madrid the second occupied object of this kind is in Malasana, in the corredera baja de san pablo, nr 33. Obra Social has been preparing for months group training for situations where they many need techniques of self-organization, passive resistance in case of any eviction and strategies of coping with conflict. In March 2014 the house was occupied by 13 women, a man and two children.
Linking back to the theme of education, we want to open the discussion with following questions: How can Education be used as a tool to prevent such outcomes? There are two roles education can have by now: It can be an intervention in the current process, such as consulting and supporting when it comes to judicial questions. On the other hand education could also be used as prevention. Why don’t we learn from former experiences and search for ways to evoke profound change in how the housing system works? Furthermore it opens the discussion related to the role of urban planners as follows: How can people express their right to housing in the public space? How should urban planners deal with squatting? How can urban planners help people in the situations of foreclosure?

Daniela Fessl : Reflection

The field trip to Madrid was challenging and stressful, but at the same time very informative and inspiring. On the one hand, Spain is a country that was and is still heavily affected by the economic crisis, but on the other hand; perhaps Spanish citizens have learned more than citizens of other states. This lesson being that you cannot always rely on the government or other authorities, and that sometimes you have to act on your own. This may be one of the reasons that there are so many collectives in Madrid. Generally I had the feeling that the public space in Madrid is used more intensively than, for example in Vienna.

The excursion was led by the two groups, VIC and intermediae matadero – they made the excursion something special. We saw a lot of exciting, unconventional and inspiring projects. I especially liked ‘Esta es una plaza’ because of its green appearance and the ‘Institute DIY’ due to their creative projects. Initially I had an aversion to ‘Campo de Cebada’, because the place looked very gray and cold and I had the impression that the user group was very single-sided. A few days later I visited the place again, and there was a celebration taking place. I was surprised to see how beautiful it was there (during the celebration) and that there is in fact a variety of users there. It has again lead me to consider how much the perception, and therefore the evaluation of a place changes when it is filled with life.

As mentioned in the beginning I perceived the excursion as very exhausting. I think it was the fact that it was so cold that it was extremely hard to focus on the presentations. The program was very dense and we had very little time on the first day to assimilate the large amount of information. The second day was much more relaxed and I felt that the visit of the Reina Sofia was welcome a change and imparted interesting additional information and perspectives.

The trip to the suburbs to see a project by the group basurama gave us the opportunity to get to know other parts of the city, I really liked that.

The heterogeneity of the group allowed very different conversations - especially between the presentations. All the participants were very open minded, and I see that as enrichment for the excursion, from every presentation I could gain something.

Due to the excursion, I now feel the need to learn more about the situation of the collectives in Vienna. During the exercise of this module, students were asked to take over the view of a user and to put down the one of a planner. The excursion has reinforced this view and made it clearer and I am very grateful for that.

Johanna Gassner : Reflection

During our excursion last week in Madrid we witnessed various projects from different collectives and initiatives working together which were actively engaged with utilizing the public space. Their aims were to improve disadvantaged quarters using various tools such as furnishings, generating public gardens or arranging events. We were introduced to a fundamental Organisation – Intermediae – which takes on a mediating role as an interface between the active groups, the actors and the city itself. Those groups work horizontally, trying to build up a platform for mutual actions and interventions in the city. Furthermore they are opening this platform up to anyone who is interested in joining them and developing new ideas.

Although it seems these actions are held in a certain circle of people – namely a creative, intellectual and architecture-based one – it has had an impact on neighboughhoods and their actions actually help and involve the people there. This can be seen for example in Mercado de la Cebada. Unfortunately some projects seemed detached from the place itself, meaning that the urban gardens for example have a certain design and certain mobiliar, that is recognisable all over Europe, but does not adequately take into account the specific location and environment. Some projects appeared to be realised within an architectural context rather than in the one specifically addressing the changes in Madrid, whereas other projects like those from PKMN Offices where picking up local issues and where working with them. It was however a motivating experience
meeting such active individuals who were committed to opening a platform of creativity and changes in the urban life.

On the second day we met a woman, who told us the story of a feminist group in Spain, Eskalera Karakola. It reminded me of the Viennese pendant, the Frauencafé and their activities. I liked the fact she was pointing out, that being active is part of their understanding of the group. It was not about being a victim or being passive, but creating a safe and open space for the group’s activism. I saw this as a political and feminist statement, something which is often absent from the general discourse of spatial planning.

I enjoyed the comprehensive levels of learning in this excursion. I discovered that I sometimes really enjoy a teacher-centred based form of teaching, as we had during the guided tour of the Reina Sofia Museum, which was for example a very well composed tour. However, I also found the conversations and reflections with various participants of our group between the talks and tours interesting. After getting to know the work of Educación disruptiva I see those conversations now as one additional layer of what we would term as ‘learning’. However with education we can as well create a setting of being on a par with someone. It allows us to exchange knowledge as we can for example find it in the concepts of living libraries.
Zuloark
Katharina Schlögl and Eva Vajda

Zuloark is a group of architects, designers, builders and thinkers operating within the fields of architecture, urbanism, design, pedagogies, research and development.

They define themselves as a ‘proximity learning area’, the existing space between knowing how to do something and not knowing how. In other words the environment where you can learn how to do something being helped by others.

The collective has been in existence since 2001 and has diversified it’s business in multiple ways. They have also been recognized nationally and internationally and have won several awards, for example the Golden Nica for their work at the Campo de Cebada and two first prizes in Quaderns magazine’s international competition “400.000 habitations”, an international housing competition in Barcelona.

A few other projects are:
- The superbench in Budapest, a mixture of a bench and a tribune with the capacity for a few people
- Furniture for the “origins” festival (organized by Schweppes), Zuloark created 12 pieces of furniture which can be combined to create a wall with a length of 12 meters. All of these pieces had an interactive screen – this screen was made up of schweppes bottles which were illuminated with LEDs.
- The casa de cultura in Palomino, Colombia, where the local dance group needed a place to practice and represent their choreography. The whole building is made out of wood, apart from its base, and it has a roof made of palm fronds.

So as you can see, their projects are all very different. One of the central parts of their activities is developing an educational system. They also organise diverse workshops in collaboration with different universities and institutions. They are also involved in graphic and web design. They have developed a few web projects including virtual exhibitions and exchange platforms. Their main aim is to achieve active participation from each individual and the reconfiguring of the whole collective by giving and teaching one’s own experiences. The difference between Zuloark and conventional architectural offices is first of all, that they do not only concentrate on architecture, but also on the social life and its needs (as well as other disciplines). They act very experimentally, for example in the project “el Campo de Cebada”, where they worked together with the local people instead just build something for them.

They share their knowledge and experience to create places which are carefully matched with the culture and needs of the people there.

At el Campo de Cebada, the initiative is made by the neighbors. It is a construction site that has been turned from an ignored derelict site into a community space. This is a great example of how people have responded to the recession, because people of all age (parents, children, architects) came together under the name of “El Campo de Cebada”.

They opened up a website offering information and the possibility of discussion, held many meetings in the bar opposite the space, and came to an agreement on a series of demands which were to be negotiated with the council. For the council it was clear that they did not want any night-time commotion or other problematic uses, and also nothing permanent was to be built.

They also had to solve administration problems such as “who would be in charge of keys?”, “what are good and bad uses?”, “who will finance it?” and so on. However, everyone agreed that they were determined to explore a new model of collaboration between the city council and the neighbourhood, and that the empty space would need to accommodate all kinds of activities that could foster social relations as well as being managed by the residents themselves.

Four years ago, with the support of other neighborhood associations, an agreement was signed with the city council’s finance department, the nominal owner of the site, for the temporary ceding of the space.

Understanding the range of perspectives is crucial to practical participation initiatives because it opens up a wider range of possible objectives and outcomes. It is also an encouraging process for designers to understand that involving people may lead to very different expectations as everyone has different backgrounds and may not have any common understanding amongst them about what to expect or demand of a process. Community led initiatives are often excluded from analyses of participation but there are clear connections. Not only may campaigns be community led, but community projects help to build the capacity and interest of those involved so that they may be more willing and able to participate in policy initiatives. There are also differences between participation which focuses on
opening up opportunities for involvement, and the development approaches which where traditionally used to empower disempowered people. (Extracted from: Mulgan, Geoff (2012): People and Participation. London. p. 16-17)

The author refers to a distinction in terms of bottom-up and top-down. The participation method which was applied at el Campo de Cebada was empowering social groups, like the neighbourhood associations, which is called a bottom-up method.

Katharina Schlögl : Reflection

In the following reflection I want to express my personal impressions and conclusions on the seminar “Concepts and critique of the production of space”.

The seminar was well-organized by the teachers and there were no incidents which I would consider as problematic. We met so many people in the three days and we never had to wait for someone or to postpone a meeting. I did not know that so many Madrilenians would join us every day, but they were very open-minded and shared all their knowledge about the city and its characteristics with us. They all were so nice and I think we all felt really welcome.

One problem though, that no one’s to blame for, was the weather. I think nobody expected such cold weather in Spain. So being outdoors nearly the whole day, standing there and listening to stories and facts about the different places was interesting, but very very exhausting. We had dinner every evening in more or less small groups and every time I realized that tiredness not only affected me but also the other students.

We visited so many sites of Madrid we would never see get to see as normal tourists. It was also great that Mauro from estudio [sic] accompanied us the whole time. He knows the city as an insider and shared his knowledge about political, economics and cultural backgrounds with us. He obviously cares about the public spaces in Madrid and their preservation. We also had the chance to visit him at his office, which was quite interesting, because he told us much about the estudio itself and about their work. This was the moment when most of us got in touch for the first time with this kind of collective and also the processes of their activities.

Before our excursion we had to prepare a presentation about one chosen topic and one studio in Madrid. Eva and I had to do research on the studio Zuloark, where I looked more closely at the Campo de Cebada. What surprised me the most during our seminar was that the visit there and some facts we heard about it. For example I thought that it was an open square because during my online-research I did not come across the fact that there were walls around the Campo and that the door is generally locked. Only a handful of people know the code and so generally only these people are able to use this space. Due to incidents of vandalism and destruction occurring more and more, they had to place a lock at the door. I think it’s a pity that some people do not understand the sense behind it and destroy their own public space as well as the other people’s, which could offer them a valuable opportunity in their lives in the city.

As we could see on site, new collectives in Madrid spring up like mushrooms – and they all pursue the same goals: they want to enhance Madrid’s public and semi-public spaces and sensitize people to the importance of free spaces. Most of the collectives work closely together with people and involve them in their practices, this leads to more acceptance and understanding on the part of local citizens. As this whole topic is new to me, I found it very interesting to gain new perspectives and ways to work at and with the public spaces in a city. For my future as a spatial planner, I also gained important knowledge about the relations between domestic and public space and how to deal with them.

Eva Vajda : Reflection

The Seminar in Madrid had a tight schedule and was really well organised. On our first day we went on a tour in the Tetuan neighborhood, which was a nice opening for the whole seminar. We walked through the neighborhood and got in touch with the public places which are really important to the people. It was very interesting to hear the fact that the neighborhood associations play a crucial role in the development of the very different districts of Madrid. Afterwards we were introduced to an architectural office and collective called PKMN which was really exciting.

We learned that the studio was not only involved in the development of single-building projects but also in urban planning projects. In a partnership with other studios they work in a team and are using a quite hands-on philosophy. They are connected to other art collectives in Madrid and work on very different and interesting projects. The planners at PKMN or pacman do research into tecnology-typology construction and are exploring new architectural fields connecting citizens, identity, pedagogy, communication, game, action and cities. They are using strategies of participation, mediation, social innovation, and experimental active learning processes. Afterwards we went to visit La Escalera...
Karakola which is an occupied women’s house in a multiethnic neighborhood in Madrid. A collective of different women with different backgrounds and ages maintain the house as a public space for women. The Karakola housed projects investigating the urban experience of migrant women, the transformations of work, questions of representation and sexuality and much more.

The next day we visited the studio DIY which was also very interesting. The studio was placed in a working hall in a more external district of Madrid. Afterwards we met at el Campo de la Cebada with Aurora from Zuloark. Aurora is a planner at Zuloark and she was accompanied by a neighbour, who was very committed to the formation and the support of the place. Kathi and I prepared some information about the office and el Campo de la Cebada beforehand in Vienna so it was really interesting that we actually met Aurora who gave us a little bit more insight into how the actual organization of the space is maintained. They also told us how the place was not only changed by the users but also how el Campo de la Cebada changed the negative behavior of some individuals to a collectively more acceptable behaviour. It will be interesting to see how the place changes people and how the neighborhood deals with the different usages of the space. It was amazing to experience the space and the people who are involved with it. After we did our research, we had some imagined perceptions and expectations and it was a completely different experience to get some first hand information. We had the possibility to reflect on it and to compare our research with the information and the impressions we experienced directly at el Campo de la Cebada.

Despite the really cold weather we had an excellent time during the excursion. We were accompanied by Mauro throughout the whole time of the seminar, who was always pleased to translate any information into English and to explain the sites and projects we visited in Madrid.
Role Of Participation
Yu Lu and Sila Ceren Varis

The first part of our research was on participation. We focused on the roles of the residents, artists, collectives, architects, planners and other groups of citizens. We can name our first focus ‘the role of participation’ in order to shed light on the participation’s importance in creating urban culture and public spaces. We have experienced this throughout the excursion, and it is commonly expressed on the façade of the city. Artists’ reactions could be seen on many spheres of the buildings. Their reflection on the public space and way of creating urban culture paved the way for us to understand this city’s wish to be a part of the processes that govern their environment. Especially the artist Suso33, he describes his mural by saying “its ‘absences’ with intent to ‘speak of the individual and the mass, feel part of the whole and also exclusive and special: talk about the micro and macro’. All figures together, form another human silhouette in a game reminiscent of a fractal.” This perspective encouraged us to include both sides of the participation. The role of participation stems from both individual voices and solidarity.

Conflict of Participation
The second part of participation we have focused on is the conflicts between different groups of communities, architects, curators, and urbanists. One project we visited was the HYPERTUBE designed by the PKMN architects. This project aims to develop an experience that allows for different ways of exploration to improve the urban landscape in Madrid’s Tetuán district through artistic interventions. The project thus encompasses two areas of work: the first focuses on artists and their interventions and the second on citizen participation and dissemination.

We can see from the poster that this design wishes that every neighborhood could make the most use of the public space and strengthen the regional identity. However, as it became popular with the neighbors and they started to use it, conflicts emerged at the same time. The intervention has been painted by someone to express a different voice and to symbolize different groups of community taking up the space themselves. When we went there, the project was already closed in order to ‘solve’ the conflicts. We think it is not a good solution to solve the conflict and it is a shame that the conflict couldn’t be avoided through the participation of the neighbourhood.

Catalyst of Participation
Ganando Metros, coordinated by Intermedia, was one example of catalyzing the participation process. In order to raise the neighbours’ voice, Intermedia took on the “intermediator” role. They were the connection between the old and new neighbours, as we have been told; they pave the way for the exchange of different ideas and nurture the journey towards common decisions. Intermedia’s part in this process is aimed to strive towards helping to facilitate better neighbourhood conditions and gather residents to find better resolutions in the face of perhaps damaging measures taken by the municipality or government.

Innovators of Participation
On the afternoon of the 5th February, we visited the Andres Jaque Architects and talked about the ideas of their partial projects with one of the main designers. To the project of “TUPPER HOME, MADRID”, he said it would continue to be a prototype for the social house. Another project “ESCARAVOX, MADRID” is public equipment made using the cheap material to reduce the price. When we asked him about his ideas on the conflict of participation in the public space of Madrid, he said “It’s part of daily life and it’s not a problem. (The) Architect is part of the conflict; we should design and give the opportunity to express the voices to different people.”

Yu Lu : Reflection
Before the excursion I had little knowledge of the differences in public space in Madrid and in other cities. The excursion has opened my eyes to a new perspective of the public space in Madrid. I have to say it’s really an unforgettable experience to talk and exchange ideas with different groups of communities, architects, curators, urbanists and other actors.

On the first evening on the 2nd February, we visited the office of our guide and were presented with an overall view of the excursion and current situation of the public space in Madrid. The Madrid government is no longer the only one playing a role in controlling these projects, now different groups of people are participating in the process. In addition to this the network of public space in Madrid has been formed so that each project can be get help from others in order to be vivid and sustainable.

For me, one of the most impressive parts of the excursion was the visit to Esta es una plaza. I remember when I first got there I was amazed by the beautiful the courtyard and surrounding paintings were. Several parts of the space are defined with different themes, such as the children playing area.
the vegetable planting area, sport area and so on. It is the first community public space in Madrid and it has been support by the museum nearby. So I think it is a seed to make the city more beautiful.

Another impressive experience was when I visited the Andres Jaque Architects office on the last day with Sila. Before the visit, we had written an email to the office asking whether it is possible to talk with them about the projects they made and the public space in Madrid. They were so kind to meet us although they were busy and answer all the questions we asked. I remember clearly that when we asked about his ideas on the conflict of public space in Madrid, he said the “Architect is part of the conflict and conflict is part of the daily life. So conflict is not a problem that we must find solutions for or eliminate, but instead we must find ways to give opportunities to different groups of people to express their own voices.”

I have seen a totally different kind of public space in Madrid. I also had the feeling that every neighbour would like to put in effort to make the public space better. I think Madrid is really a fantastic city!

**Silia Ceren Varis : Reflection**

As a brief and pin pointed reflection on the Madrid excursion we attended in February, I would like to create a structure, which consists of footnotes about Architecture practices and community generating collectives.

Our first stop was, Plaza del Poeta Leopoldo de Luis (below), one cannot find the square on Google maps as the collectives explained. It was a strong example of neighborhood and how strong the connection between the residents can be. The collectives’ pursuit of generating an urban public space to cater for the mostly immigrant residents of this Tetuan neighborhood was worth seeing.

As we were told, the neighbours were involved in the process. In a way this project is a significant example of participation. This urban public space helps people to gather and communicate. Due to the higher temperature during the summer term, micro architectural interventions were made in the seating parts of the square. A number of arbors with a bunch of stretched texture on the top of the benches to give people space to meet even if it is too hot. As artist Suso33 pictured on the building (on the left), it is important to generate a community, be a part of the community, raise voice and being aware of the things that are happening in the places people are living in.

While we were wandering through the Tetuan neighbourhood, we were told that there used to be a tramline across the neighborhood, yet in order to suffice the need of wider roads for the cars the line was removed. One of the residents of the Tetuan, also owned a bar, named his bar “El Tranvia”. We were told that it was for the sake of reminiscence and memory. In a way, the owner wanted to participate in the memorising of the history of his neighborhood.

The next stop was Tetuan Paisaje Ciudadana – Ganando Metros plot. It was significant also in a sense of belongingness to the society. We were told that approximately 75–80% of the 150,000 inhabitants of the neighborhood are immigrants and there was a lack of social housing. The neighborhood also has controversial motorway construction. As an intermediary, Intermedia’s role was really important on this project. They are link between neighbours and government. Additionally they also provide a link between old residents and new residents of the neighbourhood. At that moment we raised a question about who represents them. It was a tricky question for both sides, Intermedia and represented residents. This example gave us an insight on the diverse ways collectives can precede. This prototype brought in action to the Tetuan Neighborhood. Physical drawing of the information and data are on the surface of the elements referred to. This action was aimed to also be carried out by citizens, which has been achieved in Bratislava. By personal experience, I have seen a replica of this prototype in front of the oldest market place of Bratislava (Stará tržnica) and people were engaging in the process, which was a quite good achievement as far as I have seen. It made me think more about the public space that normally passed by many people.

I found that one of the most impressive sessions was with the La Escalera Karakola. Their way of impressing their feelings within their public house and their wish to provide a place for women to “breath” was significant. As we were was told, EK was born against gentrification, social infrastructure problems of their neighborhood’s problems. In a way they organized for the sake of reproduction of labor.

All in all, these three days, a number of collectives and architects based on Madrid, Spain gave me an insight into how this affective urbanism can be initiated and used on the urban public space. These prototypes and projects can be leading examples to help with the understanding of the processes of leadership, acting together and reacting. I truly appreciate the wishful thinking of everybody involved in the urban interventions that we have seen in Madrid.
Self-Organisation ° Todo Por La Praxis

Jacinta Klein and Anastasios Pantelakis

Self organised public spaces
In the last few years and especially after 2008 the majority of the European cities have witnessed a transformation in their infrastructural and material landscapes. The phenomenon is more obvious and has a wider impact on the cities in the European south, where crisis and austerity measures are the basic setting for the development and everyday experience of public space. Reacting to this phenomenon the citizens are wiring the urban landscape of their communities with the devices, networks or architectures that they deem worthy of local attention or concern. It is an emerging form of resistance, which is spreading as a counter-action due to the conditions of the economic crisis. Thus self-organisation is becoming a key-word for the new networks, initiatives or collectives of citizens. Such self-organised groups are providing an alternate framework for the production of space, when we come to talk about public space. They are groups without a centralised organisation, which share knowledge, labor and experiences by actively participating in the transformation of the public space in their neighborhood and use them according to their needs.

How can we analyse (self-)organised groups?
Organisational behaviour developed as a field of study during the industrial revolution when there was a need for new strategies and information explaining how to improve efficiency within the work force. This field of study is of course not only limited to the work force; the information can also be gained from and used to better self-organised groups. When looking at organisational behaviour within an organisation, whether this is commercial or community organisation there are three interesting groups to analyse. These are; the organisation itself, the group and the individual within the organisation. These groups help to analyse the organisation at three different levels, all looking at it on a different scale. In terms of the organisation there are a few themes that can be explored. One being the structure within the organisation, for example whether there is a horizontal structuring or a traditional top-down vertical structure. The second is the culture of the organisation, that being the feeling and presence that the organisation wants to portray to the outside world. Lastly and probably the most important, the purpose or goal of the organisation, and what is it that they want to achieve.

The next topic of analysis is the group within the organisation. This means looking at the way a smaller group of people operate within the larger organisation. This brings up topics such as teamwork, communication and coordination, leadership and power, and negotiation and conflict resolution. It is also important to note that within community context the people that form ‘the group’ may come from very different directions, for example these can include involved members of the organisation, neighbours, and incidental users. It is extremely interesting to look at the dynamics between these different types of individuals and how they come together to form the ‘group’ aspect of an organisation.

This leads to the position of an individual within an organisation. How the individual fits into the organisation is possibly one of the most important aspects, especially when discussing community organisations. When looking at the individual it is important to look at the motivation behind their involvement and their attitude and values. Also their abilities and application; what in particular can that individual offer to the group. Last of all is the theme of the individuals learning, education process and the experiences that they gain from the organisation, in other words what that individual takes from the group. Whilst looking at the organisation at the level of individual people it is important to note that there is a give and take relationship between the individual and the organisation, this needs to exist for there to be a healthy, fair and effective relationship. This structure will be used to analyse the architectural practice todo por la praxis based in Madrid, Spain.

Who is todo por la praxis? – The Organisation
Todo por la praxis is a laboratory which is working on projects of cultural resistance, by creating tools for direct action in public space. The collective is characterized as multidisciplinary and it aims to develop ideas for a collaborative construction of micro-architectural tools or even of micro-city planning. From the scale of a furniture design to urban intervention, with its actions the collective is trying to regain public space and promote its collective use. In the foreground of their practice stands the active participation or action with the local communities and the existing citizens’ initiatives. The tools that are created through this procedure have the aim to activate public space, find “left-over” urban resources, work with the community and transform them according to the needs of the local people. In summary todo por la praxis offers a framework for collaboration in different types of projects and networks, a framework as an alternative approach to
the mainstream architectural practice, introducing a network in the form of open source knowledge commons and resources.

Selected project
Instituto DIY is a laboratory for testing and development of prototypes through the active participation and experimentation of local initiatives. Instituto DIY is trying to create a platform of collaborative learning and self-production of space within a community, in other words a knowledge interchanger. Using the strategy of self-construction in different contexts and different formats, the institution works on the activation of left-over plots in the city, and makes them available for citizens’ use through the design of movable devices, designed, built and managed by the local community. The prototypes are generated under the idea of the creative commons and the methodology of self-production and self-management has as its main goal the establishment of tools for the generation of an open design city model.

Who is todo por la praxis? – The Group
The architecture practice has several different lines of work these include: Visibility or guerrilla architecture, the self-management of urban voids for example urban gardens, Urban Acupuncture more specifically the activation of public spaces currently in disuse and empowering citizens, collective Resources creating prototypes and open source resources, mobile Devices such as furniture, portable infrastructure, and mobile equipment and lastly Participatory Urban Transformations. The practice does not focus only on one of these lines of work, rather there may be two or three of these aspects found within a given project. The collective has a number of projects where they have been asked by communities to help activate or reinvigorate a local public space. The practice works together with local the communities to make this happen. One example of this is the Open Parliament Analogue. This project has been utilized and adapted in a number of local communities. The aim of this project was to create a web tool (in this case furniture design) that helped to encourage a new governance model with more participation. They give three examples of ways to arrange this furniture; these are for assemblies, workshops, and meetings. It is also important that these elements can be reused and reinterpreted depending on the context and the needs of the local community.

Conclusion
Todo por la praxis helps local communities with their own methods of appropriating space. They have designed and made available design knowledge in the form of open source resources that enable these communities (who otherwise may not have the specific technical and design knowledge needed) to create these objects. This allows for many new possibilities within self-organised public spaces.

Jacinta Klein: Reflection
After hearing the presentation from the architecture practice that I had studied in Vienna, I discovered that the group had in fact presented the essence and culture of their work quite well through their website. After one overcomes the initial translation problems their website conveys a good summary of their work and the culture and motivation behind the practice. One point that stood out both on their website and in person was that they want to help support the spontaneous behavior that takes place in public space. That public space is not something so planned and static, it has an extremely temporal nature and it is not something that is so easy to predict and plan for. Another interesting action of the practice is the re-contextualisation of everyday objects. First of all these are objects that are everywhere and that are accessible for everyone. They are perhaps left over symbols of the mass production within our society and can be re-contextualised to become an object with a greater connection to the local need. One example of this is a plastic garbage bin being turned into a small portable cooking stove and information point that can be used during social movements. Other such objects included the ‘gastrotanker’, ‘mediatanker’, and ‘agrotanker’.

A theme that was reoccurring throughout my time in Madrid was that of evolving urbanism; a public space where the space and the objects within had the
ability and flexibility to evolve. They could be added to, remodeled, transformed, re-contextualised, removed, and relocated. As todo por la praxis stressed the aesthetic dimension of the objects was important but they were more interested in how that object could and would evolve. They also mentioned that it was extremely important to see how a community could grow around, and because of, the appropriation of the public space and that an intervention can be a way to bring a community together and allow for a better participatory process.

When looking in general at all of the groups that we visited, I was extremely impressed with how that have managed to bring together aspects of self-organisation, participatory design practices and as they themselves describe ‘exstitutional’ connections. It is also clear to see that these self-organised groups are heavily connected and influenced by one another. There is a feeling of connectedness and a vision from a larger perspective whilst maintaining smaller groups within; each of whom has a slightly different and specific purpose. I find it very special the way in which these groups work together at a large scale and also maintain their independence, authenticity, and personality.

Anastasios Pantelakis: Reflection

Through the courses we had during the semester, our group project and mainly through the short analysis of the topic self-organization and todoporlapraxis collective, I became familiar with the background and field of action based urbanism. The excursion came as a very compact and informative experience, which opened new perspectives about specific spaces and the people behind them, or better inside them. In order to write this text I have read through notes that I kept everyday during the excursion and thus this text is a concentrated form of my impressions.

Due to the structure of the excursion our visit was divided for me in three parts, which share a common ground, the city of Madrid. The first part consists of my personal experience during the site visits with the spaces and the meetings with the initiatives or users of the interventions. What was surprising for me is the engagement of the individuals, firstly by working on creating a network and secondly by claiming their rights and gaining a spatial existence in the city. With their active participation in different processes, in which a lot of effort and labor is included, they developed an alternate framework for the production of public space. This factor of change or this shift of engagement in the creation of self-organized urban pockets in the city was for me the definition of what we called affective urbanism.

In the second part I tried to understand the role of a planning or design practice in this process. The studios or the collectives we met are working in very similar directions and are involved in the design process and realisation of the projects we visited. It was very interesting to see that during our analysis, we focused a lot on the reasons of the evolution of self organized groups in Madrid, shortly after the financial crisis and the austerity measurements, which directly affected the everyday life and the urban experiences of the citizens and we did not focus on the reasons by the side of the studios. Why did and how did they come to create or change their practices, shifting from the traditional planning practices? On the one hand, it is of course clear that the identity of the businesses changed due to the same reasons that brought up the citizens networks and projects. On the other hand, they are using a repertoire for their projects which is built on terms like maximum engagement of the users, active participation, exchange of knowledge and memory. If I look back to 1999 and the writings of Joseph Pine and James Gilmore, I can find parallels on how a practice, business or a city run under the so called experience economy, a shift from the service economy to the experience one. The studios and public institutions, like intermediae in Matadero, are dealing with and promoting these topics, working with their city, offering new experiences and impressions, which are listed under the title affective urbanism. Their idea of the city becomes clearer when we look closer to the materiality and the aesthetic of the interventions, with all of them sharing in my eyes, a common image of the city, something that is contrary to the idea of active participation during the design process of the citizens and their vision for the specific spaces.

I had the opportunity to wonder around the city some days before our group visits, looking for instances of everyday life and fields of affective urbanism. The most interesting space to develop the debate of affective urbanism was for me Campo de Cebada, where I experienced aspects of public life and groups crucially affected by the economical situation in Spain using the space and giving it a “problematic” character, as it was described, but at the same time bringing in the foreground the reasons and the impact of such public interventions.

At the end, I am looking forward to see the evolution of affective urbanism and the direction that will take: Will the self organized groups remain at the core of the production of public space, or is affective urbanism a new economical branding prototype for citizens, which are looking for new experiences in their city, new identification poles and networking opportunities?
Redistribution

Redistribution in terms of economics describes the transfer of wealth and income from individuals to others within a population or society by means of financial and social policies. The concept of redistribution does not necessarily have to be understood in terms of reducing social inequality as it basically illustrates the transformation of wealth and income by socio-political mechanism, such as taxation, social welfare, social insurance and subsidy. However, in public debates the term is mainly synonymous used to describe governmental interventions, which are induced to adjust market mechanisms and to achieve more equality in society. Nonetheless, state measures to affect the distribution of wealth and income are highly controversial and they often cause strong conflicts between the different stakeholders (cf. e.g. debate about the re-introduction of the wealth tax in Austria).

Even though wealth and income are closely related to each other, it is necessary to distinguish between these terms as both of them requires different measures of redistribution. Wealth consists of items with economic values that individuals own, while income refers to the inflow of items with economic values. The world distribution of wealth is much more unequal than that of income. Like Thomas Piketty shows in his empirical study, inequalities of wealth are dramatically increasing, especially in the last centuries. Obviously, there are different reasons, which lead to these circumstances. In this regard, it can be assumed that compared to the taxation of income, the collection of wealth related taxes is more difficult because the access to relevant data is highly challenging and controversial (cf. e.g. banking secrecy).

Discourses on the redistribution of wealth and income and the related interventions by the state are linked with the idea of social justice. Basically, the term of social justice describes the fair distribution of resources, opportunities and rights within a society, although there are various concepts of social justice and theoretical approaches of what is assumed to be fair. To understand social injustices, a number of scholars claim that the category space needs to be taken in consideration. Edward Soja perceives space as "an integral and formative component of justice itself, a vital part of how justice and injustice are socially constructed and evolve over time". According to the notion of space as a social production where justices and injustices are embedded, the concept of spatial justice tries to conceive these correlations. Spatial justice therefore illustrates the interactions between the dimensions of space and social justice.

These considerations must lead us to a wider perspective on redistribution. Struggling for space can be interpreted as a struggling for an equal geographical distribution of societal needs, which involves for instance access to educational institutions, health care, job opportunities etc. Furthermore, the privatisation of former public spaces – especially demanded by the Troika from programme countries in the course of the economic crisis – exemplifies spatial injustice in various European cities. Madrid is one of them and that brings us to our second part, which deals with a collective that makes claims for a redistribution of green areas in urban spaces.

La Red de Huertos Urbanos de Madrid

La Red de Huertos Urbanos de Madrid ("Urban Gardening Network of Madrid") is a network of different urban gardens. It describes itself as an initiative of various urban gardening collectives to pursue a productive exchange of knowledge, experience and ideas among the participants. Therefore, the network is an attempt to create a communication platform and meeting point for the different urban gardening collectives in Madrid.

The network’s website mainly consists of information about the participating groups and a quite active blog where various events and news relating to urban (gardening) issues are frequently posted.

Esta es una Plaza ("This is a Square") is part of La Red de Huertos Urbanos de Madrid and one of the collectives, we visited during our excursion. Esta es una Plaza is a community garden situated in Madrid’s district Lavapiés. It is meant to be a public space of leisure, socialising and getting together to reinforce the social fabric of the neighborhood. Besides the gardening, the place offers a big playing area for children as well as space for the whole family to play sports, have parties or just spend time together. Therefore, young adults with kids and elderly people are the group mostly commonly found using the space. They are seeking for a green, commonly used place where daily life is slowed and relaxed. Once a month an assembly takes place, which is open for everyone who wants to join.

The area is owned by the municipality of Madrid and remained unused for more than 30 years. The project...
Esta es Una Plaza begun at the end of 2008 and in 2009 a temporary agreement with the city hall was organised. Even though the municipality accepts the urban garden, the collective is still waiting for a permanent assignment to ensure the existence of this public space.

References
3 The Troika is a 3-part commission, which is made up of the European Central Bank (ECB), the European Commission (EC), and the International Monetary Fund (IMF). It was founded in the course of the European Debt Crisis to deal with the five programme countries Cyprus, Greece, Ireland, Portugal and Spain.

Angelika Gabauer: Reflection

The excursion to Madrid was embedded in the debate of the global financial crisis of 2007/08 and its impacts on urban society. We visited a great number of different collectives, which are assumed to be actors of counter-planning and pursue a different production of (public) space. Although their actions and interventions vary, their practices seem to have one thing in common: they are determined by affects. In this regard, another expression quite often came up, namely the term hands-on urbanism. The attempt to link these notions and put them into context of the current socio-political situation in Madrid, leads me to one of my main interests in taking part of the excursion: Considering the massive occupy movements (often called “Movimiento 15-M”), which took place in 2011/12 in many cities in Spain to struggle against the strict austerity measures and claim for a radical change in Spanish politics, I was interested in what remained from these demonstrations. In other words, can the urban practices of the different collectives we visited, which are assumed as counter-acting and alternative ways of producing space, be interpreted as an opposition to the prevailing capitalist system and its impacts on urban policies?

Almost every collective we met in Madrid described its task in forming communities, reinforcing the social fabric of the neighbourhood, strengthening solidarity, mutual care and concern. These are aspects which probably can be summarized by the term “affective urbanism”, but for me the crucial point is to question, who is part of the collective and what is the relation to the community, which is meant to be created and – this may sound polemic perhaps – for what reason(s)? Therefore, in my opinion it is indispensable to scrutinise the different collectives and initiatives we got to know during our excursion and it is essential to distinguish between them, not just regarding their practices but particularly concerning their positions, self-conceptions and demands in order to understand their acting, motivations, their role within the community and the therewith-related effects on planning disciplines and urban policies. Considering the actors we met and reflecting on debates about urban planning and their participants, we must realize, that most of them are architects, spatial planners, artists and other intellectuals who are claiming to know what is meant to be a “good city”. My intention is not to delegitimise the work of certain collectives, but rather to emphasise the dilemma we are faced with as well: the pretension to design “free-spaces”, spaces of emancipatory practices. Based on the assumption that the process of designing is initiated and mainly realised by professionals like architects, planners, artists or also by different (governmental) institutions, even though it might be embedded in a participatory concept or in the so-called notion of “affected urbanism”, it must be understood as an acting from the outside and for “the others” and that is linked with the construction of a specific community, which is at the same time accredited with certain needs, desires etc. What I am trying to argue is, that claiming for emancipatory spaces, which are formed by and for “ordinary” people through discursive and bodily practices, based on solidarity, mutual care and concern, it cannot assumed to be compatible with the above illustrated notion of designing and the institutionalised urban planning.

However, the (re-)implementation and embedment of affects into the political and public sphere enable alternative ways of the production of space and perhaps, it could also offer the possibility of an opposition to the neoliberal hegemony. Although the urban actors we met in Madrid exemplify the transformational process within the planning disciplines, I would not conceptualize these developments in terms of radical counter-acting, as they are not creating a contrary project to the prevailing system. I rather perceive their practices as a sort of assimilation and arrangement with the changed conditions and requirements that occur(ed) within the field of urban planning and which can be assumed as consequences of the economic crisis.

Note
1 E.g. Eskalera Karakola, a women’s occupied house, compared to Estudio SIC and PKMN Architectures, two architectural offices, or Intermediae, which is a city-governmental institution.
Milica Ugrinov: Reflection

My first impression related to affective Urbanism in Madrid is that it is truly amazing how many projects, organizations and people are involved in this story. I have to admit that on the last day, it seemed that some of the ideas, project and explanations were repetitive and some projects are not very innovative or interesting. However, when one sees these collectives as a network and its many objects its full meaning can be seen. For me personally the biggest impression was left by El Campo de la Cebada and Esta es una Plaza which have really distinctive Genius loci.

Fragile moments in society contributed to the activation of the people and the associations. The gathering of citizens and neighbours in the community and this integrative factor in a variety of activities in an otherwise fragmented life I consider to be very significant. Now in Madrid Affective Urbanism is in expansion. I think that interesting question is how important is the mentality of people (clima, heritage, mediterranean lifestyle) for success of these projects. And most important issue is about political moment in which projects arise. The biggest challenge is to interpret correlation between (economic) crisis and (using of) spaces. Question remains how will these projects develop and how will the temporal dimension influences the enthusiasm of the people.

For me the biggest impression was left by the organisation Institute DIY. I found their projects very interesting, as well as the way in which they were presented. I also liked the work collectives PKMN architectures.

One small thing that surprised me a lot was that each of these offices has organised space for presenting projects (video screen, chairs and all the basic equipment necessary). I personally have not seen this before in my professional practice. For me, that was asign which showed how much they care about education, presentation and dissemination of knowledge even in small urbanistic or architectural offices. This is the kind of openness and interactivity which is reflected in the communication as well as in organization of space and I find it very interesting.

I think that exhibition Really Useful Knowledge was excellent choice. I believe that the relocation of the usual schedule and the changing of focus can sharpen many topics. I liked the thread that created a link between our program (with visits to collectives who have devoted engaged urbanism) and this engaging exhibition.

The excursion was always a cohesive factor and our discussions in the group are very precious to me. From my point of view it is so exciting to be involved in an informal way of acquiring knowledge (through discussion and socializing with other people from the group).

I am very grateful for the literature that we were sent to as it is very interesting and useful. Unfortunately, I did not have enough time to read it before the excursion, but I am sure the script, as well as the new knowledge which we have gained in Madrid (for example, hands-on and extitution) can be a basis for our further research and personal development.

I would like to point out one more thing, during this module we received clever and useful material for contemplation (which is particularly rare) and we gained our own unique experience. I think that the analysis of topics through three aspects (theory, practice and critique) contributed to comprehensive acquiring of knowledge and the expansion of our horizons.
Urbanismo Afecitvo  °  Basurama
Karin Danner and Peter Prammer

Before our excursion to Madrid all the student participants of the excursion had to prepare a presentation about an architecture collective and connect it to a thematic field. Our architecture collective was Basurama and our thematic field was communities & resistance. We mostly used the internet to research our collective, Basurama. While doing so, one of the first things we learned about Basurama was that even though most of the members of the group studied architecture, they do not call themselves architects or an architectural collective. This is because they do not believe in architecture with a conventional approach and do not see themselves as a collective - for collectives have a set of rules - they define themselves as a group of friends who work with trash.

"Basura" is the Spanish word for trash, and their aim is to study the phenomena inherent in the massive production of real and virtual trash in our consumeristic society, providing points of view on the subject that might generate new thoughts and attitudes.

Basurama has a wide range of different projects in several countries, many of them temporary, some of them long term. While some of the projects could be described as art, which often interpreted as a criticism of the consumption or throw-away-society, others try to use trash as a cheap material for the production of space. Thereby the group also tries to create or activate communities so that they may claim the space and work on it by themselves.

When we visited them in Madrid and they showed us a project they were working on. They had built modules of old wood from cheap materials which could be arranged to support various purposes. All of their building manuals are published on their website and are free to access, so that everybody can reproduce, modify and enhance them.

There are basically two reasons for them to work with trash. The first one is that trash is a very cheap material, so even people with low incomes can afford to use it and transform it into something useful for them. The second reason is that by reusing trash, they don't simply contribute directly to environmental protection, but also indirectly by generating thoughts, discussions and a general awareness about the throw-away-society we live in. Also the formation of communities could have a deeper meaning, it could be more than just a way to enhance the quality of life, it could also be seen as a method to unite people and thereby empower them to be a part of society and even form society. Or as they put it: "Basurama doesn't try to offer a single manifest to be used as a manual, but has compiled a series of multiform opinions and projects (...) and established subtle connections between them so that they might give rise to unexpected reactions."

Thoughts on Communities & Resistance
We live in a world where everything around us is subject to constant change, some of which we are not even aware of as it happens so naturally, other changes for example have significant effects on our daily lives. Despite everybody's democratic rights in modern societies, citizens often feel that they have no say or are being passed over in processes of decision-making that trigger, accelerate or slow down these changes. In times of political instability, financial crises etc paired with a growing dissatisfaction of the current (political, economical, social) situation, often there only needs to be a single incident that "lights the fuse". Movements or groups of resistance regularly arise and form in critical times and can be seen as an expression of (or a part of) society's frustration. Such a collective turn can engage in a wide range of topics that refer to different levels of decision-making. Global events (e.g. war) and trends (e.g. mass-consumption) can also be a reason for growing resistance, as well as national politics, restrictions for marginalized groups in a society or local occurrences (e.g. foreclosure).

As places of nationwide or even worldwide attention and as national political and financial centers, cities usually are the place where movements of resistance manifest. Groups use (urban) public space in various forms as an instrument to express society's concerns and needs. Using the public space either temporarily as a medium for gaining attention (e.g. demonstrations) or in more drastic situations over an extended period of time by occupying space (generally in important areas such as squares; specific premises/facilities, which are not always public) of a city, therefore showing collective will, ideals and strength in public space, this can be both a way of voicing criticism or even forcing political decisions.

In 2011 this is what happened on a large scale in Spain. Recession-ravaged Spanish society reacted to the worldwide economic crisis and its harsh effects on Spain with mass-protests, the "Indignados" (the "outraged"; also called 15M-Movement). In an effort to criticise but also to change political and economical deficiencies and social evils, many
different groups occupied urban squares all over Spanish cities for several months. The occupiers have now vanished from Spanish streets, but they have spawned a large number of citizens’ groups that are channeling much of the protest’s ideas and people’s sense of desperation. A large number of grassroots associations are now filling the gaps left by the eroding welfare state, initiating a new form of anti-austerity resistance that includes all parts of society. As another major result of the movement a political party, Podemos, was founded in the aftermath of the resistance movement. Coming from the grass-roots, it has grown from the soil of people’s dissatisfaction and motivation to be in charge of making decisions themselves.

Resistance, however, does not necessarily have to be loud, big or has to be brought to a wide public attention. Activities of resistance are also performed on a small scale – in an urban context. Such activities can often be found, for instance Critical Mass can also be seen as a form of resistance (against urban planning policies of prioritizing motorised traffic; with the intention of demanding more rights and better infrastructure for cyclists) just as urban community gardens or food cooperatives (against a trend of mass production; to provide socially and ecologically responsible alternatives of food and the possibility to choose a supplier on your own). In ‘Rebel Cities: From the Right to the City to the Urban Revolution’ David Harvey (following Lefèbvre) discusses a form of collective right that an increasing number of people all over the world demand, that of the right to the city. More specifically, gaining the right as a community to use and produce public urban space.

In Madrid many architectural collectives have shifted part of their work’s focus onto the support of these community rights, Zuloark (El Campo de la Cebada), Todo Por La Praxis, Estudio SIC, PKMN and Basurama (San Cristóbal) being some of them. While doing so, Basurama’s work displays not only criticism of property and management of public space, (including trying to raise awareness about urban needs and desires) but also, via community engagement, raising awareness and using almost exclusively trash as building material, a form of resistance against mass consumption, a throw-away society and the waste of resources.

References:
Basurama, online: http://basurama.org, Date of access: 14.02.2015
NPR online: http://www.npr.org/2012/12/10/166653449/spains-crisis-leads-to-rise-of-grass-roots-groups, Date of access: 14.02.2015

Karin Danner : Reflection

Spain was undoubtedly hit hard by the economic crisis which started in 2007. Even if Spanish society’s reaction to it is not as visible anymore in the streets of Madrid as it was several years ago, the excursion certainly threw light on several effects and outcomes of it in the urban context that still lingers in Madrid’s society’s minds and lives.

As a reaction to national and municipal policy of austerity measures a great deal of urban planners and architecture collectives we visited deal with a (then) newly arisen life situation for many of Madrid’s inhabitants. A high number of unemployment left many people, notably youth, in a precarious situation and, out of necessity, triggered an alternative more basic lifestyle and a recollection of the importance of public urban space.

By offering support (sometimes also an input) for starting processes for communities to make better use of their surrounding public areas more or less steered by the collectives and supported by an intermediating actor, a process of reclaiming and reshaping public space was started with communities in several of Madrid’s neighborhoods. For this, many of the collectives put a communal hands-on approach into practice with strong integration of neighborhood associations. Working with and for the community articulates a clear expression of the inhabitants’ needs but also a strong criticism of how urban planning usually works: top-down processes and predefined uses of (‘usable’ declared) spaces.

What is currently going on in Madrid can certainly be interpreted as a form of counter-planning, up to a certain degree at least. It certainly focuses on marginalised voices and tries to counteract against structures of (spatial) discrimination. Apart from approaching areas that have been neglected by the official urban planning department so far, which is a highly important thing to do of course, the process of most of the projects however seemed rather formalised to me. It also almost always the case that they never started from the grassroots (except for ‘eskalera karakola’), as most of them were set in motion by formalised groups (collectives). Their motivation might not have been a merely altruistic one. However, adapting to a difficult economic situation by focusing their creative energy on people’s needs is certainly a good way to deal with their problems.

The combination of motivated people supported professionally by creative minds and institutions that help find the way through a bureaucratic jungle paired with some liberty in decision-making seems
to be a functioning system in Madrid. The situation there of course is unique and is primarily the result of the crisis and its budgetary cuts in all sectors. If the urban planning department is not able to effectively operate with the very limited budget available, why not slacken the reins a little and tap into the creative energy that is released right now. It will be interesting to see, how the use of these urban areas will be handled in the future when municipal budget recovers from the current situation, how people’s needs and interest in these places and their motivation to keep them up change when they are back on their feet again. It can, however, also be the starting point of a new approach in how urban planning will be handled in Madrid in the future.

Altogether, visiting Madrid certainly made a great impression on me – a creative force resulted from what seemed to be a ‘hopeless’ situation for many. It showed once more how important it is to leave some space for creativity in the urban sphere. That there is a way of speaking out against the indiﬁerence of the institution ofﬁcially in charge, that there is life beyond top-down urban planning. Furthermore the situation in Madrid is proof that it is possible to shape a city together.

Peter Prammer : Reflection

Before the excursion I was not really sure what to expect from the trip. I knew that we would visit some public spaces, urban gardens and talk to some architecture collectives about the production of space; my expectations were exceeded. The most interesting and informative program points were the architecture collectives and studios we visited. I was really surprised by their hospitality and also their line of work. Their dedication to work for different communities and neighborhoods out of conviction, while making very little money, was really enviable and showed a kind of working morale I cannot see in other countries. For me, the insight into their work and the new forms of collective urban development they practiced was the most influencing part of the excursion.

I would say that these visits were even more impressive to me than the projects we visited on site. One reason for that was that the freezing temperatures outside made it hard to stay focused on the talks and discussions about those places. Still, it was nice to meet some people from the communities and get a more personal insight into their work, their methods of counter-acting and the problems that emerge throughout the process.

The Campo de Cebada was definitely the most impressive project we visited. It was a great example of counter-acting and the struggle that a collectively organised space can create. Also it showed that a collective of people and activists can manage to create and maintain a space that is of vital importance for the neighbourhood and it doesn’t have to be expensive.

In general, the methods of counter-planning and counter-acting seem to have a much bigger signiﬁcance in Madrid than they have for example in Vienna. One reason for that is certainly the economic crisis, which hit Spain a lot harder than Austria, created a more need for self- or collectively organised spaces. It also raises the question why other countries still see it as almost exclusively the government’s responsibility to create and maintain space, or which new forms of participation and self-organisation could arise and change the general understanding of space.

In conclusion, the four day excursion in Madrid generated many impressions, knowledge and new perspectives than the rest of the module 11 altogether. It was a vital part in finding a new understanding of space, its creation, methods of counter-planning, self-organisation, participation and many more related topics, and it has encouraged me to study these subjects more intensively.

Karin Danner and Peter Prammer
ESTA ES UNA PLAZA

serves un proyecto de MODER a la ciudad,

en el que cualquier persona, sin el requisito

previo de pertenecer a la asociación,

puede entregar y participar.
Neighborhood ° Estudio [SIC]
Sebastian Havlik and Lindiella Krasniqi

Our first step was to figure out what neighborhood really means. We then researched our collective who is Estudio SIC and the projects they have done for, with and in neighbourhoods.

Neighbourhood is a small but relatively independent area of retail, employment, dwellings, civic places and their immediate environment that residents and/or employees identify with in terms of social and economic attitudes, lifestyles, and institutions. In other words: it is a planning unit with a definite size and when combined with other planning units, it becomes a town.

What does a neighbourhood mean for the public space? Can only the neighbours enhance the public space in their neighbourhood? The answer we came up with is yes, but this was only after the excursion in Madrid. For both of us it was a new fact, that the neighbours are able and allowed to implement their initiatives in public places, so that the different interests and cultures in their neighborhood can be supported. We were impressed by this procedure, because we know how it usually works in Vienna and had no idea that the projects in Madrid are implemented in a completely different way. However the question remains, why does it work so well? What is the secret?

In Madrid they have neighborhood associations. This kind of association is a group of residents who have meetings within a regular period to achieve specific goals within their neighbourhood. The actors of the association can be renters, business owners, school faculty or stuff, homeowners members of non-profit organisations and church officials. In this way the neighbours can find resources to make the neighbourhood a better place to live.

Neighbourhood assemblies are of course important. These can be used to overcome ongoing struggles. They have regular meetings in which the neighbours discuss their proposals, actions, problems and share news. The neighbours gather periodically to coordinate and share between neighbourhoods. The first neighbourhood assemblies in Madrid were held in 2011 at Lavapiés. This social form of the assembly mobilises a set of devices and a method that helps elicit the kinds of relationships and neighbours which help to understand the city better.

Our collective to match our theme neighbourhood, was Estudio SIC. This is an architecture office, which focuses on city and territory progress with a multidisciplinary, architectural, proactive and committed structure. Their activities are centered on the development and the investigation of matters related to architecture and landscape. It was founded in 2002 by Esau Acosta Pérez, Mauro Gil-Fournier Esquerra and Miguel Jaenicke Fontao to create new highly accurate concepts where an open-source method (a specific team of agents) is necessary. This team included all necessary agents from the start in a permanent conversation.

Estudio SIC has created a lot of projects in different countries - as well as in neighbourhoods, for example the civic swing (Portugal). It expressed the heterogeneous diversity that public space can contain. Other examples are the New Generations Festival in Milan (Italy) which was a citizen infrastructure for new ephemeral communities which can be used at any time and the Espacio Vias in Leon (Spain) which was conceived for and with civil participation and uses an ancient railway building for art production.

However the fact is that Estudio SIC does not really cooperate with the neighbourhoods - their focus is on implementing projects due to private clients and public administrations requests. Therefore we had to focus on VIC, as VIC is a platform for initiatives from citizens. It was hard or one might say even impossible for us to find information about VIC on the Estudio SIC Homepage. So we gathered information about VIC primeraly in Madrid from a presentation from Mauro Gil about VIC.

The project from Estudio SIC that tries to unfold dialogues between the citizen and institutions is VIC Vivero de Iniciativas Ciudadanas. It is an open platform or a collaborative project that tries to promote, analyze, spread and support initiatives. Furthermore it criticises processes on all the civic society layers with the intention to transform the city, the territory and the public space. It is a platform that tries, with help from the citizen to show all the initiatives in Madrid and build up better communication between them. So in summary it is a digital and participation platform that generates a lot of collaboration with diverse participation in their workshops, meetings, forums and projects. They observe and map initiatives in Madrid that try to transform the neighbourhood where citizens live. When they find initiatives they try to study their applicability to projects and proposals in the scope of architecture and urbanism in order to make case studies. They propose that the ways
Sebastian Havlik and Lindiella Krasniqi

of doing are bridges that are formed by the social network that is being developed. They share all their knowledge on the platform to help the collectives to get together, solve problems and develop themselves. In order to do that, they organise different workshops. Many of the initiatives we visited in Madrid are part of VIC, such as Esta es una Plaza and el Campo de Cebada.

In summary we do not really have a different opinion on Estudio SIC after the excursion, because we did not hear anything about their projects. With regards to VIC we did not know before the excursion that VIC even existed. However, at the beginning of the excursion we figured out the difference between SIC and VIC and were impressed by the way in which they lead the workshops with citizens and therefore we had a different view on our theme neighbourhood. Sometimes the neighbours are the experts in their neighbourhood, not the architects or planners, like the male presenter at el Campo de Cebada, who describes himself as a “professional” neighbour.

At Esta es una Plaza we found these signs. For us they represent more than just Esta es una Plaza. For us they represent every collective we have visited in Madrid. They basically say that the place belongs to everyone and that there are places for “experimentations” in the city.

References
2 Treasure coast regional planning council, Sustainable neighbourhood planning for the region, 2004.
3 Ángel Taveras, Mayor, Neighborhood Association tool KIT
4 Counterpunch. http://www.counterpunch.org/2011/10/14/reflections-for-the-us-occupy-movement/, last access 18.02.2015
5 Alberto Corsín et al.: Assembling neighbors: the city as hardware, method, and “A very messy kind of archive”, 2011, page 3 f.
7 VIC, http://viveroiniciativasciudadanas.net/category/innovacion-social/, last access 17.02.2015

Sebastian Havlik : Reflection

It was my first time in Madrid so I arrived in a city where I have never been before. The first two days I spend on my own before the excursion started, I walked around so I could get to know the neighbourhood of the hostel and the area around the city centre. In these two days I found some tracks of Urbanismo Afectivo. I found el Campo de Cebada and some other small interventions like a painted mailbox. I was however not trying to find these interventions – it just happened randomly. I was exploring Madrid in the way I always explore new cities, by walking through them and allowing myself to be guided by them.

On Monday we had our first contact with Estudio SIC. I was surprised by their projects. We (Lindiella and I) were asked to look into their projects for the presentation day. They showed us projects we had never seen before and that we were not able to find in Vienna using the internet. As we only looked into Estudio SIC and the projects presented were from VIC. Even if Estudio SIC made this platform, they do not give links to it in their work or their homepage.

So we started to visit the collectives. It was very interesting to see that all the collectives are organised in an informal way. It was also good to see that they are accepted in this way by the municipality of Madrid, even if they sometimes struggle to become accepted. It shows that the city of Madrid is open for new things to emerge. On the other hand it shows that the people of the collectives want it and that they can organise themselves in an informal and very flexible way.

I was also very impressed, that the collectives of el Campo de Cebada and Esta es una Plaza said no to money from companies who wanted to brand the spaces. Most of the collectives finance themselves on their own. It shows that the will of the collective is strong and that they will always find a way to survive as a collective in many different forms. I also think if the ground of el Campo de Cebada is used again as a building sight, the collective will transform itself and use another place or into another collective.

The best example for a transforming collective was EsKalera KaraKola. In the beginning I had trouble understanding them, but now I think I understand them. They are a feminist social centre, but over the years and due to their physical movement they transformed. Even if they are still a feminist based social centre they became more involved with other projects like their foodcoop. They also now accept male members. Through the example of EsKalera KaraKola I can see that the collectives in Madrid will continue to transform if there is the need which is expressed by the people. I also think that there reaction is more flexible because of their informal organisation.

I have learned a lot from this excursion for my further studies, for example that sometimes you need informal organised collectives like those we saw in
Madrid, although it is hard for me to understand as I am used experiencing them in a formal way. So this excursion was good for me to see that people have the ability to provide services on their own when the municipality does not or cannot.

Lindiella Krasniqi : Reflection

I was looking forward to the excursion in Madrid after the exercise and the lecture that we had in Vienna, and I was not disappointed. On the one hand it was very interesting and exciting and on the other hand I was surprised by the way things work in Madrid. I did not know that the neighbours are that active there and that they organise different initiatives and projects in public spaces. For example, the way they claim their space is totally different from Vienna. In Vienna there are participation processes as well but they are not as intensive and active like in Madrid. I think that is the reason why they have an affective urbanism, due to the meetings and activities the neighbourhood can grow together. It was very interesting to see and know how the different collectives work together with citizens.

In the lecture we had already heard about Campo de Cebada (a bottom-up project), so that was the only project that I knew. Nevertheless I did not know that there are meetings every Monday for everybody and that it is usually not opened for everybody and that the neighbours have a key to open it. I did not know how it was used before and how the people normally react when the music is too loud. It is a very interesting place because of the different opportunities and how it is constructed. That the self-made furniture is not fixed and can be moved and that the place can be changed if the people want to change it.

The other project that I really liked was Esta es una Plaza. In my opinion it is one of the most interesting projects in Madrid. It is a place where people can gather, communicate and spend their time together. A very interesting part of the place is the creative and resourceful theatre that I have not seen built in that way before, neither in Austria nor in another country. I was impressed because of the different paintings there and the different parts of the place, like the vegetable area or the playing area for the children. I liked that it is only opened when it is sunny.

All in all it was instructive and stressful because of all the appointments with the collectives, but as the excursion itself was well organized and VIC accompanied us on all of the days, as well as Intermedia Matadero, it was a successful excursion for the students and for the collectives as well. All the projects, but especially Paisaje Tetuan made me aware of the shade, how important it is in the summer and how they struggled to try to offer the neighbors with a solution. I love the way the people (and collectives) talked about their projects. They are proud of them and they should be. I do not really understand why it does not work in other countries that have more or less the same problems as Spain. As I stayed a few days longer in Madrid I had the opportunity to see the city and the public places with a different perspective. I tried not to concentrate only on big public spaces also on small places who are more hidden in the city.
Imprint

Publisher:
Interdisciplinary Centre for Urban Culture and Public Space
Department of Spatial Planning
Faculty of Architecture and Planning,
Technische Universität Wien
Karlsgasse 13/2
A – 1040 Wien

info@skuor.tuwien.ac.at

Editors:
Sabine Knierbein
Elke Krasny
Tihomir Viderman

Contributors:
Karin Danner
Estudio [SIC] / Vivero de Iniciativas Ciudadanas
Daniela Fessl
Angelika Gabauer
Johanna Gassner
Sebastian Havlik
Intermediate Matadero
Jacinta Klein
Yu Lu
Lilian Mandalios
Andreja Molan
Sabine Knierbein
Lindiella Krasniqi
Elke Krasny
Anastasios Pantelakis
Peter Prammer
Katharina Schlögl
Milica Ugrinov
Eva Vajda
Sila Ceren Varis
Tihomir Viderman

Graphic design:
Anastasios Pantelakis

Language editing and proofreading:
Jacinta Klein

Image credits: