FLOATING UNIVERSITY BERLIN
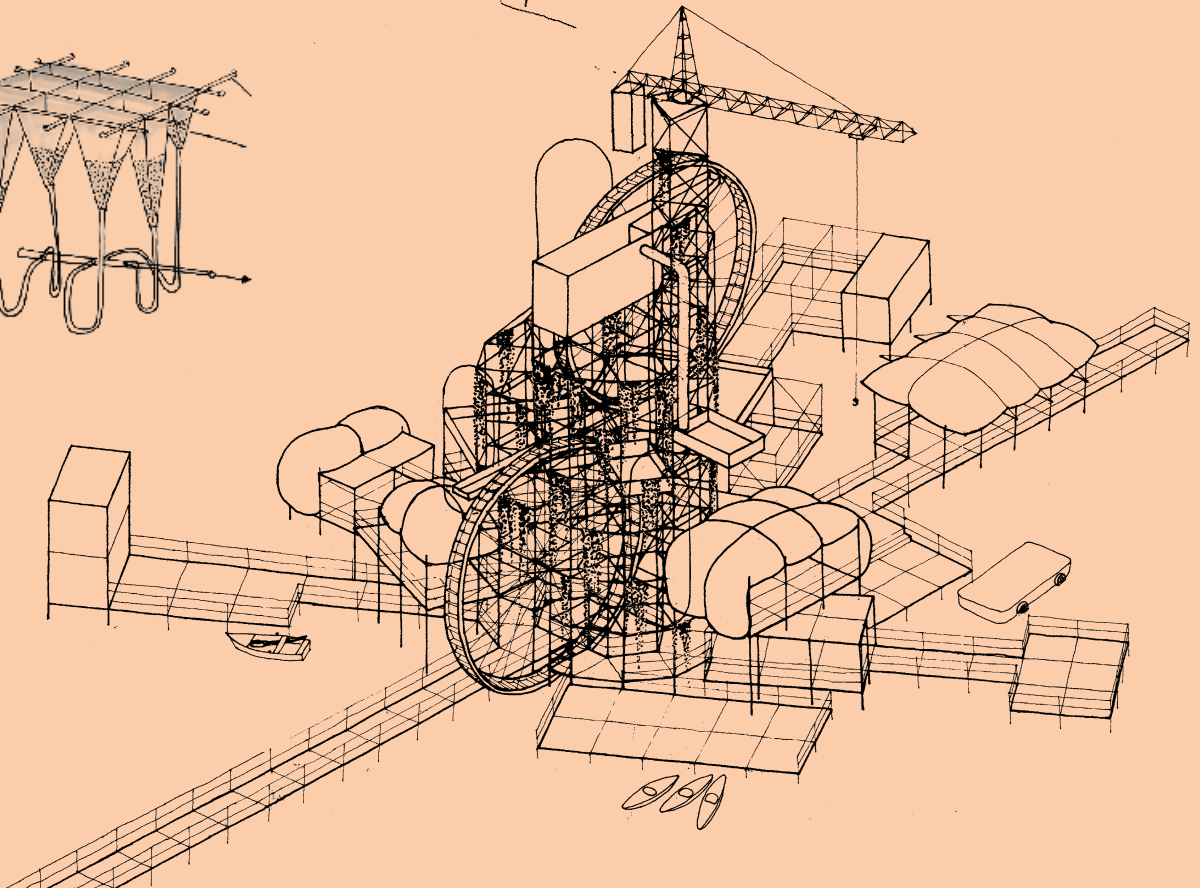

Floating University Berlin 2018
————— an illustrated report

Floating University Berlin 2018
——————— an illustrated report

FILTER

3.EG

2.EG

1.EG

KÜCHE   TANK

EG

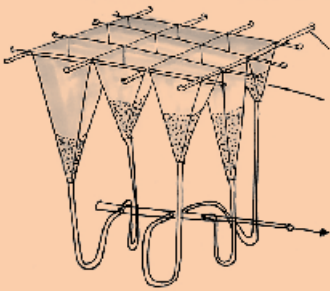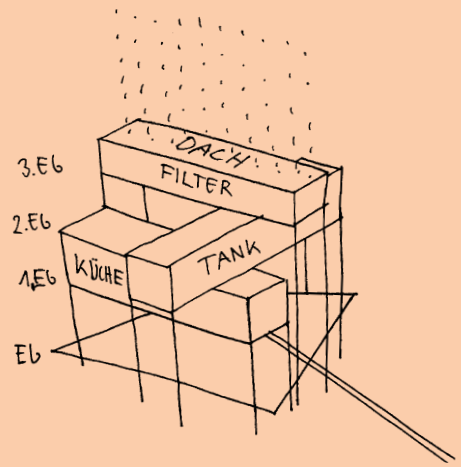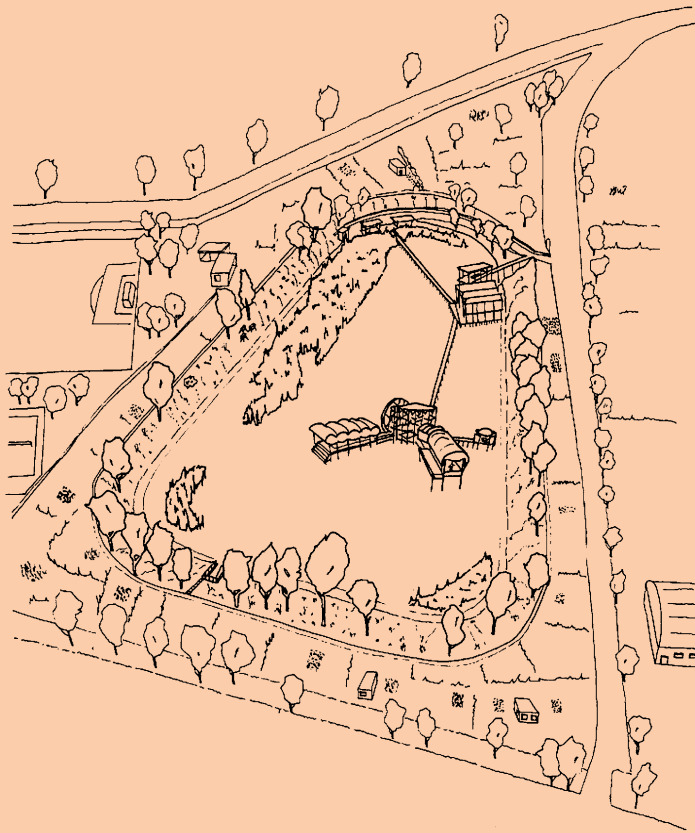"The Floating University Berlin is a wonderland of knowledge-exchange for overspecialized one trick ponies and those who have never aspired to said position."

There are many ways to tell the story of an urban space and every act of telling paints a different picture.

You can research a space's origin story and put this into words. Or you can write an epic novel like Alfred Döblin's *Berlin Alexanderplatz* or a history of the city like Jonas Geist's *Berliner Mietshaus*. You can sit in the corner cafe and take notes on all the people passing by like George Perec in *Versuch einen Platz in Paris zu erfassen*. You can wander around like Guy Debord or, like Benjamin, you can attempt to comprehend, if only in fragments, the urban phantasmagoria. You can try on new perspectives — that of a tourist or a toddler, of a diehard or a horse like Anja Schwanhäuser — or take an analytical perspective and let your view wander over the different user interfaces in a city, as a city planner learns to do, and sketch plans of the space. You can sing songs or find timbres, discover patterns of movement or take pictures, invent installations or choreographies and so on and so forth …

In 2018 we started inviting many of the experts who had these different perspectives, and those currently in the process of becoming experts, to move their research to one communal and admittedly very peculiar space. We called it the Floating University Berlin.

Someone must have spread the word that the only meaningful way out of the current crisis of the parameters of city planning was an interdisciplinary collaboration of all those actors, who through their own lived experience know what has to be done. Actors who know how to create inclusive social processes, build ecological infrastructure, develop architectural designs which create spaces for the increasingly diverse society etc. But there is no consultancy which specializes on what shape this collaboration could take. When the call for "interdisciplinary approaches now!" was made, they seem to have overlooked that we find ourselves in a society where neither is interdisciplinary work practiced nor is there any knowledge of how it can be accomplished. On the contrary, starting as early as elementary school we begin separating out fields of knowledge and considering them only in isolation. Sports and math are two separate subjects — but why? Wouldn't a hybrid subject make more sense for many students — for those who are not all too athletic just as much as for those for whom the natural sciences don't come naturally?

The Floating University is the crazy idea that we seize the problem by its source and lead the whole apparatus of disciplinary acting up the garden path. Or rather up the muddy plane:

The space is a fully functional concrete basin, there to collect the rainwater which drops on the tarmac-covered grounds of the adjacent former Tempelhof Airport. During heavy rainfall the amounts of water which come down simply prove too much for the Berlin sewage system to take in. And so it quickly became apparent — all the more so after the expansion of the airport in 1941, which transformed the airport into the turnstile of the imperial capital, and the ensuing conversion into a part of the machinery of war, enforced labour and destruction of the Third Reich — that a buffer space was needed for all the rainwater. And what better space to use than the recently-closed cycle-racing track belonging to the professional Berlin cyclist Ernst Rütt? The racetrack was excavated to a depth which insured gravity would transport all the water from the airport ramp into the basin.

Since then it has functioned as an efficient, low-maintenance, inner-city infrastructure. Nowadays, the water even gets channeled (newly kerosene free) into the Landwehrkanal. This doesn't mean it is clean. Berlin rainwater is a resource rendered unusable through excessive pollution. But this doesn't stop nature from creating an unbelievable paradise out of this Anthropocene mess. Foxes, bats, dragonflies, a diverse assortment of swamp grasses, birds, amphibians and people all comfortably coexist. The basin has been surrounded by allotments since 1945, which have shielded it like a precious gem from prying eyes. This ensured that our careful opening of the space to the public was an extremely successful surprise for the whole city. Nobody, not even many of the neighbors, was aware of this space's existence.

And so in the summer of 2018 there was a culmination of interests. There were interested experts, knowledgeable yet skeptical neighbors, students experimenting with artistic praxis, all coming together in an architectural space specifically conceived for this purpose. And this is how the Floating University Berlin developed into a wonderland of knowledge-exchange for overspecialized one trick ponies and those who have never aspired to said position.

The program was developed by a team and enacted by a myriad of protagonists, not least through the many students, who in groups with their floating professors turned the space into a laboratory of urban practice. This book is an attempt to understand the space by approaching the events chronologically.

There are so many different forms a documentation can take, most of which cannot be found between these cardboard covers, but which deserve to be mentioned:

Gilly Karjevsky accompanied our project with the *Hot Terms*, a series of events where terminology was probed for its disparate manifestations of knowledge. She is currently working on a Floating University Lexicon. Katherine Ball was the artist in residence responsible for filtration and infiltration. With her help we developed the complex water filtration system. She is currently working on a Water Lexicon of the Floating University. Roman Karrer, the designer of the Floating University graphics, produced an expansive documentation in his master thesis, focusing primarily on the university's visual appearance. On top of these, there is the documentation of each of the many workshops, seminars and symposiums, not to forget the Kids University. All of which we keep in our Floating University Archive.

This book is the documentation of these events, focusing especially on the perspectives of a few photographers and collaborators.

AN OFFSHORE CAMPUS FOR CITIES IN TRANSFORMATION

FLOATING UNIVERSITY BERLIN

MAY TO SEP 2018

BIGOPENING MAY 10

| REGENBECKEN
| LILIENTHALSTRASSE
| BERLIN-KREUZBERG

OPENWEEKS
MAY 04 – MAY 20
JUN 29 – JUL 15
AUG 31 – SEP 15

raumlaborberlin

DESIGN: RONAN KARBER
ILLUSTRATIONS: JOEL ROTH

FOLLOW AND VISIT!
@FLOATINGUNIVERSITY
FLOATINGUNIVERSITY.ORG

April | May | June | July

26 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 1 2

ACADEMIC PROGRAM

Royal Academy The Hague
HNE Eberswalde
TU Berlin / Habitat Unit
KHM Cologne   KHM Cologne
Royal Academy The Hague

TH Nürnberg
University of Art and Design Linz
Witten/Herdecke University
ENSA Nantes
ECAL Lausanne
TU Berlin
HfbK Hamburg   HfbK Hamburg

WORKSHOPS

FLAGS for the Floating University
Fabulous Marisco
Formatting Observation I
Deathless Inception
Steel Sound Sculpture
Water Filters I
Flying Semaphores I

OPEN PROGRAM

BIG OPENING
Academy of Listening
Some Notes
The City Agile
Hot Terms
Rubber Boot Tours
Stammtisch
Breakfast Club   Breakfast

PLUG-IN

Royal Academy The Hague

TU Berlin / Habitat Unit

KHM Cologne

Weißensee Academy of Art Berlin

UdK Berlin

TH Nürnberg

ENSA Nantes

HfG Karlsruhe

UTS Sydney

TU Munich / UGC Bogotà

Kids University
Formatting Observation II
Pseudo Public Space
Urban Soundance Lab #1
Community Architecture Born of Shared Practices
Water Filters II
Low-Tech-Low-Budget-Endless-Energy: Solar Oven!
Andalusi Water Games
Academy of Listening
Liquidize! Hydrarchy!
Resistance and Persecution Around the Rain Basin
Un-Just
Flying Semaphores II
Bees and Flowers
Hybrid Habitats
Become a Water Dedective!

Floating Symposium
Hot Terms Editorial Week
Urban Soundance Lab #2
Floating Areal Open Lab
Academy of Listening
Open Your Eyes and Listen
Resistance and Persecution Around the Rain Basin
What is the Water Ritual?
Observing Observers Observations

Once the Beat Is Right
Some Notes
Forward And Forget
Hot Terms
Rubber Boot Tours
Stammtisch
st Club
Tours Through the Allotment Garden Colony
How Is a City Made?
Nowosibirsk in 10 Keywords

Sammelbecken
Floating Footage
Some Notes
Die Null Protokolle
Jetsam Soundance Walk
Rubber Boot Tours
Modular-T on the Scaffolding Structure
Radio Spätkauf
Thought Exchange
Hearing-Listening-Singing
eSEL Show
GRAND CLOSING CEREMONY

Making Futures Bauhaus+
The Playground Society
A Protocol for Public Assembly
Spaces of Coexistence
Renovictions
The City as Library

Projekt Bauhaus Werkstatt
Datatopia Summer School

SOME QUESTIONS AROUND THE FLOATING UNIVERSITY

Joanne Pouzenc

BETA ARCHITECTURE

How can architecture learn and evolve
through this learning process?
How can architecture be resilient?

The architectural projects of today are often spatial translations of a given program (sqm, functions, relations) written by third parties — neither the user, nor the designer — from an assumption of the users' needs based on existing models. Consequently, every produced space responds to an intended and pragmatic function, restraining the possibilities of use before design.

Rather than as an answer to a program, the Floating University can be considered a beta-version of an architectural software; an experiment on an experiment; a *deep learning* architectural bot, evolving from its own learning. Its architecture observes simple rules rather than predefined needs:

1. the environment is part of the architecture, not merely its surrounding space. At any time and under any condition it can be felt, heard, seen, touched and tasted.

2. the spaces allow as many actions and interactions as possible, the predictable ones, as well as the unplannable ones.

3. all actions from an individual or a group are visible while they happen from as many places as possible within the site

4. both the building and the program are invitations to propose, add and transform.

By using standardized scaffolding structures, the Floating University becomes an ideal 1:1 model for experimenting — according to the loop implement/ test/feedback — on these predicted rules and on the ideal architecture they produce, always evolving. Delivering transparency and porosity, easily implemented transformations, add-ons, plug-ins or progressive adaptations where all actors — if they feel empowered — are potentially the architects of the developing structure, the choice of the material and system fosters the imagination: simultaneously to seeing what is, the actors and participants imagine what could be. Are those projected images a core value for future forms of architecture? Shall architecture comprehend its genuine capacity to transform? Is the desire of architecture more important than architecture itself?

ON THE IMPOSSIBILITY OF A COMPREHENSIVE DEFINITION

Is indefinability an asset in architecture?
Is indefinability an asset in an institution?

Due to the many aspects it tackles and the broad public it addresses, it is near to impossible to define what the Floating University really is. Is it an "offshore" laboratory of… a machine for… a prototype for… a learning moment… a spatial process…?

As the Floating University tackles a broad range of scales and matters one of the difficulties encountered while attempting to define it is choosing the focus around which that definition is built. The Floating University looks and acts from the micro to the macro, and on all levels in between. From the bacterial ecosystem present on site to the bigger question of the general use of left over infrastructures in contemporary metropolises, the Floating University embraces a broad range of social sciences, earth sciences and applied sciences, all of them intertwined within the visible structure and throughout the invisible exchanges among the diversity of actors and participants. Is the Floating University an invitation to refuse simplification, to embrace complexities and perhaps even contradictions?

While it is not an UFO, isn't the Floating University an architectural "*Schmilblick*"? The *Schmilblick* has absolutely no purpose and "can be used in almost any occasion, therefore being strictly indispensable": an unidentified object about which everyone, by only seeing a fragment, is tempted to project all possible ideas.[1]

Confronting the impossibility of giving a comprehensive definition for its entirety, we are invited to fragment our definition into parts: in line with the architecture, between the fragments lies the freedom to invent one's own meaning and transfer it onto the Floating University definition. Should we accept multiple meanings as a possible definition? Can we consider complexity richness?

UN-DEFINE AND NON-INSTITUTIONALIZE
Can a non-institution be permanently
non-institutionalized?
How can a non-institution sustain itself?

The concept of institutionalization is related to the
creation – the establishment – of an entity, to the defi-
nition of the rules that govern it and to its ambition of
permanence. Given that definition the Floating University
is almost an institution: it has been created and it exists.
Rules and a governance have been defined, applied,
adapted and transformed based on experiences and prac-
tices. Moreover, the Floating University is ideally intended
to last for as long as it makes sense. But who would be
the benefactors if the university's continuation – if not its
permanency – was ensured? How much time is needed
for a non-institution to become an institution, and is this
even a realistic goal?
     Within projects such as the Floating University, the
precarity which results from, on the one hand, the
financial frame of public cultural support – which luckily
exists – and, on the other hand, by the temporality of the
project, seems to unleash the full creative potential of
the place through the people making it happen – including
users – as if they were creating the spatial realization of
carpe diem. But such uncertainty is acceptable only for a
limited time. Would the Floating University be the Floating
University if it was intended to last 10/20/50 years? How
can an institution continue to reinvent itself? Does crea-
tivity within a non-institution come from the constant need
to look at alternative sources of finance? Does progress
and innovation come from constantly writing new concepts
for grant applications? How big should a community be in
order to sustain a project such as the Floating University?
     Or in a nutshell: how can public non-institutions
gain permanent public support without altering their
experimental nature?

DO WE NEED NEW SITUATIONS FOR (UN)LEARNING
What can we learn from contemporary
experimental learning practices?
Do we need to rethink education in the
age of information?

By proposing an academic program outside of academia,
made up of fragments of diverse academic programs, the
Floating University questions the way we learn and ex-
change knowledge within universities, and specifically the
notion of trans- and interdisciplinarity. At the same time,
the Floating University tackles the question of the inclu-
siveness of these institutions. Even if regular universities
claim openness, the doors to those open fields are almost
impossible to find for the non-initiated: scientific pro-
grams are announced within the walls of the universities
or through their specialized channels. Furthermore,
in the absence of transdisciplinary and translating agents,
universities often fail to communicate between the
different fields they explore within their walls.
     Nowadays learning institutions benefit from the op-
portunity to conquer two spaces: the physical space and
the digital one. New digital spaces can reveal what was
previously hidden behind classroom doors. Nevertheless,
presence on-line does not necessarily guarantee inter-
connectivity and exchange. On the contrary, even though it
is hidden from the street through its geographical location,
the Floating University reverses that tendency by offering
a transparent physical space echoed in a transparent
digital one, where it is possible to experience content and
activities through physical presence. The Floating Uni-
versity tends to value the importance of *Dasein*, encour-
aging time spent on-site. In between times and spaces of
action, "non-activity" is as valued as "activity" as exchang-
es happen in those in-between periods.
     The program gathered participants from about
twenty universities as well as groups, collectives, artists,
thinkers and members of the public. Within the life span
of the Floating University they created different rhythms
with different intensities of activities, and amplified the
phenomenon's already present on-site. Trans- and inter-
disciplinarity are encompassed there within curated
and designed rhythms – in space and time – rather than
curated and designed moments. Shall architecture focus
more on creating dynamics, rather than static spaces?

1 https://en.wikipedia.org/wiki/Schmilblick for
french readers, the integral version of that brillant imaginary
invention: http://pierredac.free.fr/schmil.html

JOANNE POUZENC ⸺

SPACE FOR OPPORTUNITIES
How can we design spaces for all possible
uses rather than for defined functions?
How can space empower its users to act?
What is *capable architecture*?

Rather than creating spaces for specific functions, the
Floating University displays several clusters of "rooms"
assembled through three-dimensional pathways (straight
forward, up, down, across, around, above, between…).
Within the Floating University and specifically within the
main body, every room was designed independently in
order to correspond to its better self. The resulting form
is the consequence of a skillful copy-and-paste of these
elements, assembled by following a series of simple ge-
ometric operations regulated by the environment. Follow-
ing the necessary assemblage of a continuous looping
path ths becomes the core of the dynamic encounters and
links all rooms with one another.

 Besides the spaces strictly attributed to daily use
(kitchen, storage and toilets) and therefore responding to
technical needs in terms of network connection, the dif-
ferent spaces of activity – or non-activity – foster different
possibilities of body positions rather than the possible
activities themselves. There, one has to reinvent the re-
lationship to action and the way one positions oneself
regarding the source or support of knowledge, whether it
is people or media. Therefore, ahead of any given activity,
the different groups would have to negotiate the choice
of the most adequate space, to discuss the necessary
adaptation of that space and to implement said change.
Action happens before use, voluntarily coercing engage-
ment and appropriation towards the space as well as the
conscious understanding of the possibilities of a space.

 These actions, sometimes spectacular, are enabled
through the choice of materials requiring little basic know-
ledge and skill for their implementation and easing the
transformation process. Beyond unfinished architecture,
the architecture of the Floating University is a *capable
architecture*: an architecture which materializes its pos-
sible iterations and adaptations and invites all kinds of
occupations and uses. How can we produce more capable
architecture?

BUILDING TEAM
—
Jeanne Astrup-Chauvaux, Naïm
Benyahya, Samuel Boche, Sarah
Bovelett, Eduardo da Conceição, Suzana
Cosic, Julien Fargetton, Benjamin Frick,
Anne Hierzi, Lorenz Kuschnig, Timo
Luitz, Michael Meier, Winnie Olbrich,
Jan Schlacke, Florian Stirnemann,
Moritz Wermelskirch, Felix Wierschbitzki
—
Gerüstbau Tisch

CONSTRUCTION ——————— 19/03 – 03/05/2018
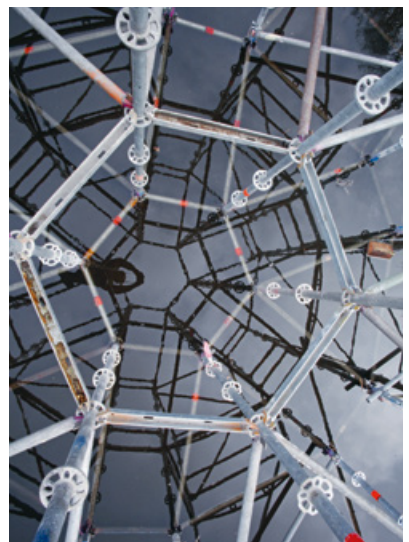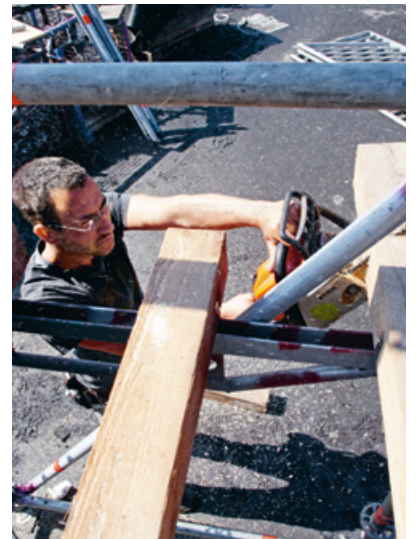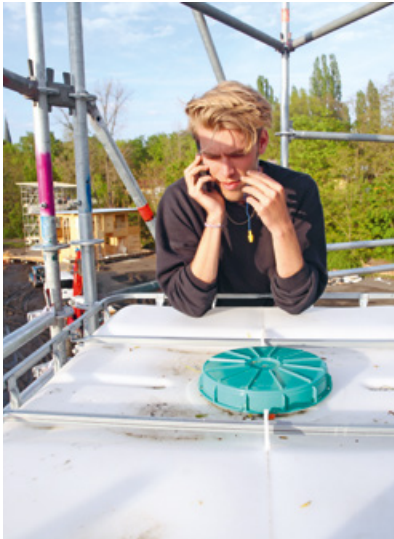
KITCHEN
Construction Site
—
Max Bayer
Bodo Christofzik

BUBBLE PRODUCTION
—
Jeanne Astrup-Chauvaux,
Sarah Bovelett, Julia Lipinsky,
Timo Luitz
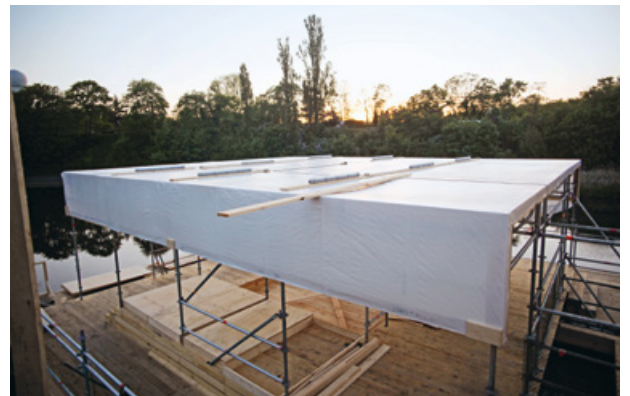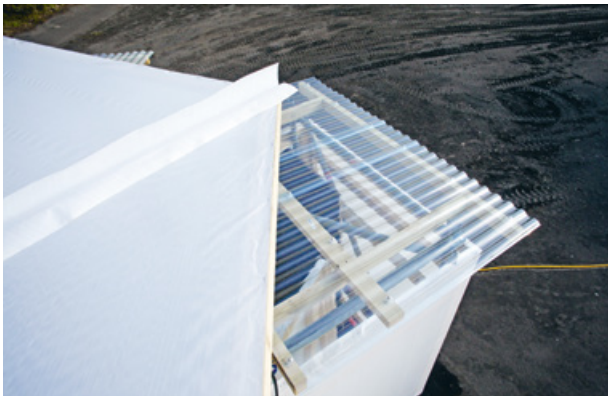
WATERPROOF

—

Design Academy Eindhoven
Contextual Design

—

Benjamin Foerster-Baldenius
Thilo Folkerts

—

Sung-Hwan Ahn, Mona Alcudia,
Colette Aliman, Rawad Baaklini,
Jo Basset, Alex Blondeau, Gijs de Boer,
Stéphane Louis-Alexis-Borel, Tobias
Bridger, Vera van der Burg, Gianmaria
Della Ratta, Julie Helles Eriksen,
Anne Hofmann Andersen, Colin Keays,
Hansol Kim, Etienne Marc, Micheline
Nahra, Dorian Renard, Marie Rime,
Johanna Seelemann, Kurina Sohn,
Maurik Stomps, Yanjin Wu

DESIGNING AROUND
THE KITCHEN TABLE
—

Building and Improving
the Kitchen
—

Universität der Künste Berlin
Institut Architektur und Städtebau
—

Markus Bader, Anna Kokalanova,
Rosario Talevi, Nicholas Roberts,
Jeanne Astrup-Chauvaux, Jöran Mandik
—

Serena Abbondanza, Sevgim Ayhan,
Justus Barteleit, Timm Bergmann,
Katharina Bonengl, Erasmus Famira-
Parcsetich, Christine Fulsche, Carl Gulde,
David Holländer, Kamila Juruc, Laura
Konieszny, Sophia Melliou, Laurie
Negroni, Luisa Pohlmann, Anna Wentritt
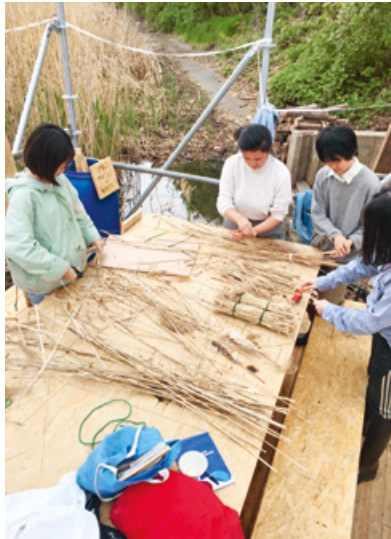
DESIGN FOR THE LIVING WORLD
—
Hochschule für bildende
Künste Hamburg
Studienschwerpunkt Design
—
Marjetica Potrč
—
Angie Chen, Xin Cheng, Lisa Eggert,
Felix Egle, Tino Holzmann, Lea Kirstein,
Robert Köpke, Laura Levin, Anne
Meerpohl, Dennis Nedbal, Juli Paetzold,
Konouz Saeed, Mana Stahl, Kastania
Waldmüller, Yan Yan
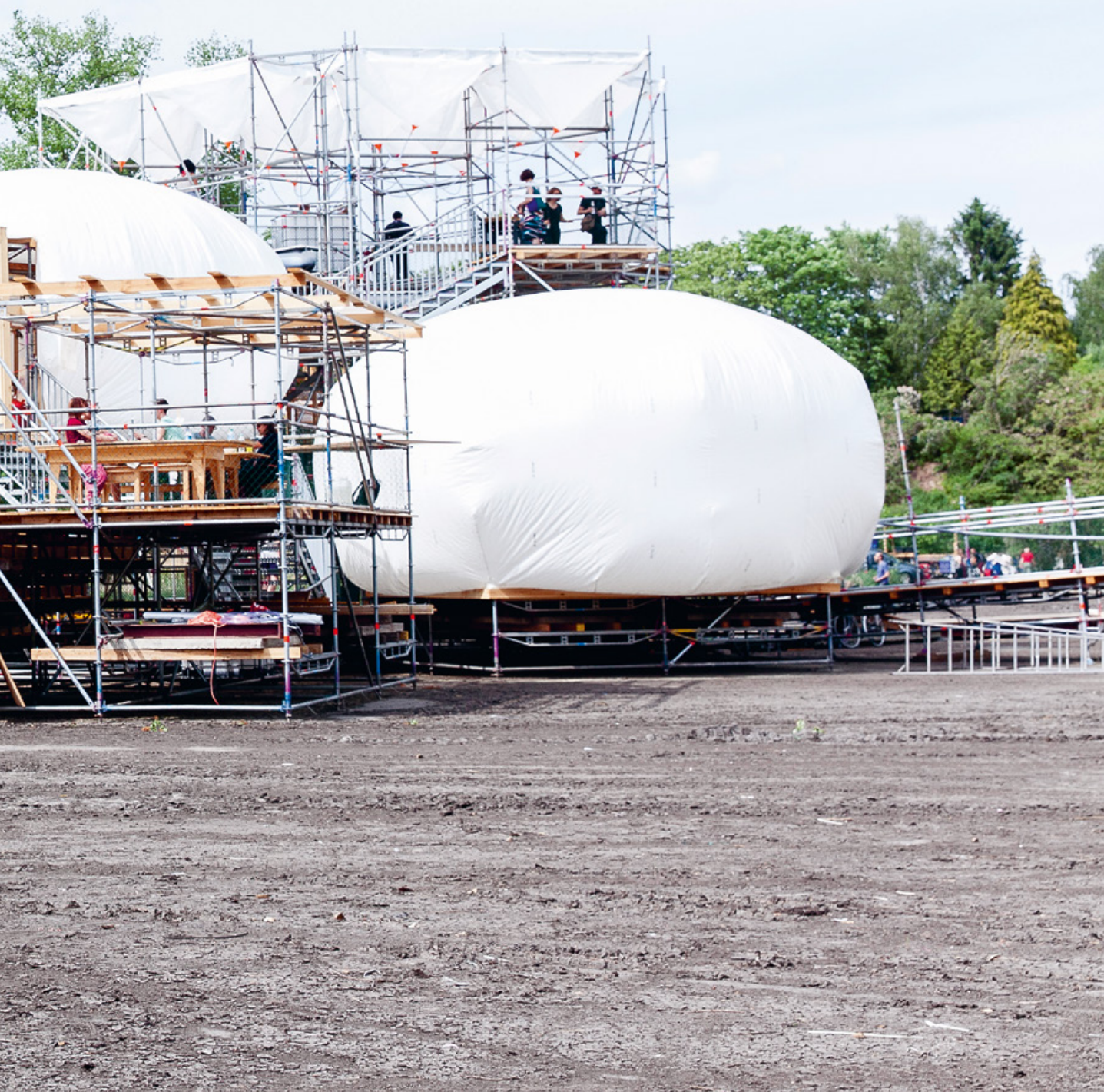
BIG OPENING

FLOATING
UNIVERSITY
BERLIN

18 MAI 2018, 14 – 24 UHR

FORMATTING OBSERVATION

04.–06.MAI
11.–13.MAI
JE 11-17 H

FLOATING
UNIVERSITY
BERLIN

WATER FILTERS

EIN WORKSHOP MIT
KATHERINE BALL

04.–06.MAI
JE 11-17H

FLOATING
UNIVERSITY
BERLIN

FLAGS

FOR THE FLOATING UNIVERSITY

04.–18.MAI
11-17UHR

FLOATING
UNIVERSITY
BERLIN

EIN WORKSHOP
MIT ANDRECO

DEATHLESS INCEPTION

WORKSHOP

ANDREAS KRAUT
SABINE ZAHN

FLOATING
UNIVERSITY
BERLIN

FABULOUS MARISCO WORKSHOP

MIT STEFAN KRAFT

11.–13.MAI
11-17 UHR

FLOATING
UNIVERSITY
BERLIN

FLYING SEMAPHORES

EIN WORKSHOP VON RAUL WALCH

11.–13.
MAI 2018
11-17H

FLOATING
UNIVERSITY
BERLIN

OPTIMAL BRAIN DAMAGE

MODULAR-T
UND TISCH

WORKSHOP

KLANG-
APPARATURENBAU

11-17 MAI
11-17UHR

FLOATING
UNIVERSITY
BERLIN

SOME NOTES

GESPRÄCHE MIT NIKLAS FAMELSA,
IRENE BEYER U.V.M.

12. MAI
13. JULI
07.SEPT

19 UHR

FLOATING
UNIVERSITY
BERLIN

GESTALTEN

RUND UM DEN

KÜCHENTISCH

FLOATING
UNIVERSITY
BERLIN

16.MAI 18H
STAATSSCHEINBINUNG

HOT TERMS

MIT GILLY KARJEVSET U.V.M.

19.MAI–
30.JUNI

JEDEN
SAMSTAG
10-14UHR

FLOATING
UNIVERSITY
BERLIN

KIDS

19.MAI-30.JUNI
JEDEN SAMSTAG
10-14UHR

FLOATING
UNIVERSITY
BERLIN

UNIVERSITY

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„MINE AND YOURS"

EINE PERFORMANCE VON

ANDRECO

20.MAI   18UHR

FLOATING
UNIVERSITY
BERLIN

OPEN WEEKS 1

04/05 – 20/05/2018

FABULOUS MARISCO

—

Analysis of the Ecosystem
of the Rainwater Basin

—

Eberswalde University
for Sustainable Development
Center for Econics and
Ecosystem Management

—

Stefan Kreft, Ulrike Gollmick

LE LEISTUNGEN

UR

ACHTIGUNG DER NATUR

FORMATTING OBSERVATION

—

Strategies on how to
Document with Video

—

Benoît Verjat
Alexis de Raphaelis

A VISUAL IDENTITY
for the Floating University
—
École cantonale d'art
de Lausanne (ECAL)
Department Graphic Design
—
Jonas Wandeler
—
Damas Froissart, Stefanie Gugg,
Roman Karrer, Babtiste Lenacu, Heidi
Leal, Ernesto Luna, David Massara,
Fanélie Muselier, Pauline Perret,
Thomas Prost, Noé Proton, Arthur
Teboul, Lisa Rebeca, Andréa Uldry

FLAGS
for the Floating University
—
Andreco turned the Floating
University into an imaginary indigenous
society created to share experiences
and practices that aim to find new
thoughts and future scenarios for a
sustainable city.
—
Andreco

ATLAS OF MUTATION

—

How to manifest "mutation" an elusive entity that is omnipresent yet difficult to pin down?

—

École nationale supérieure d'architecture de Nantes (ENSA)

—

Stefan Shankland, Fabienne Boudon

—

Eric Adjoumani, Romain Cazaux, Joséphine Coutand, Romy El Boustani, Aglaé Lebot, Tomas Musil, Caroline Parelle, Mathilde Picard, Mathilde Pinatel, Zoë Rouillard-Castelnau, Chadi Sleilati, Lisa Tertrin, Émilie Thabard, Caroline Wypychowski, Yuansi Zhao, Mang Zheng
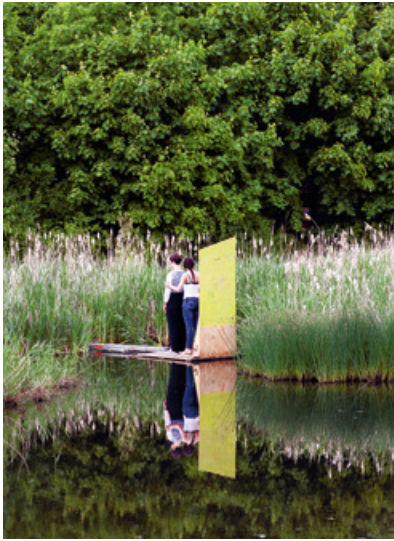
DEATHLESS INCEPTION

—

A body-spatial surveillance
of specific heterotopias in the
urban context: cemeteries.

—

Andreas Krauth
Sabine Zahn

BAYWATCH
—

University of Art and Design Linz
space & designstrategies
—

Ton Matton, Florian Gwinner, Larissa
Meyer, Antoine Turillon, Pepi Meier,
Herbert Winklehner, Gertraud Kliment
—

Janet Ami, Roswitha Angerer, Veronika
Birkner, Rogier Burger, Lukas Kopf,
Joseph Kyei, Alexander Maitz, Michael
Kwame Peters, Christine Pfarrhofer,
Ayu Prestasia, Marvin K. Quarshie,
Kerstin Reyer, Bart Roest, Tobias Saatze,
Franziska Schink, Sandra Sulzer,
Eva Ventura, Rudolf Wittmann

AFAVA
—
Bruno Caracol
Ines Carvalhal
Catarina Santos

DROP BAR
—

Weißensee Kunsthochschule Berlin
Visuelle Kommunikation
—

Steffen Schuhmann
—

Bea Davies, Michael Gehring, Thais
Atefeh Javanmardi, Ribeiro Jibajaa,
Sebastien Lüdi, Yeshe Neumann, Laura
Pfeiffer, Dana Porat, Hannah Lu Verse
—

Extended Bar Team:
Maria Lanusse, Seoyoung Won,
Noor Yasin

OPTIMAL BRAIN DAMAGE
—
Spatial Scaffolding
Steel-Sound Sculpture
—
modular-t & Pi
(Philip Leitner & Stephan Pircher)

FLYING SEMAPHORES &
FLOATING BRIDGES
—
Flying kite construction and
couscous competition
—
Raul Walch

OPEN WEEKS 1 & 2 — WORKSHOP ———————— 12/07 — 14/07/2018

HOT TERMS

—

Developing the
Floating University Lexicon

—

How to capture situated know-
ledge which is articulated within
spatial practices?
A series of conversations and
silent conversations concluded by
a Hot Terms Editorial Week

—

Curated by Gilly Karjevsky
with Peter Artl, Katherine Ball,
César Reyes Nájera, Ethel Baraona
Pohl, Jane Randall and many,
many more

—

Held every Sunday during
the Open Weeks

HOT TERMS

URBAN TALKS SERIES
Die Nachwachsende Stadt

—

17/05 Urban Systems
Ramana Gudipudi, Saskia Hebert,
Stefan Kreft, Maria Rosa Muñoz

—

24/05 Climate Adaptation
Katherine Ball, Marcela López,
Marco Schmidt

—

31/05 Green Economies
Alice Grindhammer, Svenja Binz,
Julia Brennauer, Jörg Finkbeiner,
Phil von Lueder

—

07/06 Governing Transformation
Afia Afenah, Jakub Galuszka,
Christian Haid, Marjetica Potrč

—

Technische Universität Berlin
Habitat Unit

—

Moritz Ahlert
Philipp Misselwitz
Anna Steigemann

THE KITCHEN AS PRACTICE
—
STAMMTISCH, a weekly conversation
BREAKFAST CLUB
—
Universität der Künste Berlin
Institut Architektur und Städtebau
—
with AFAVA kitchen collective, Assemble,
Benjamin Foerster-Baldenius, Katherine
Ball, Laura Bruns, Yü Chen, Niklas
Fanelsa, Peter Fattinger, Nanni Grau,
Therese Kristiansson, Marjetica Potrč,
Nicholas Robert, Marta Sanches, Meike
Schalk, Markus Shimizu, Hito Steyerls,
Florian Stirnemann, Xu Tiantian,
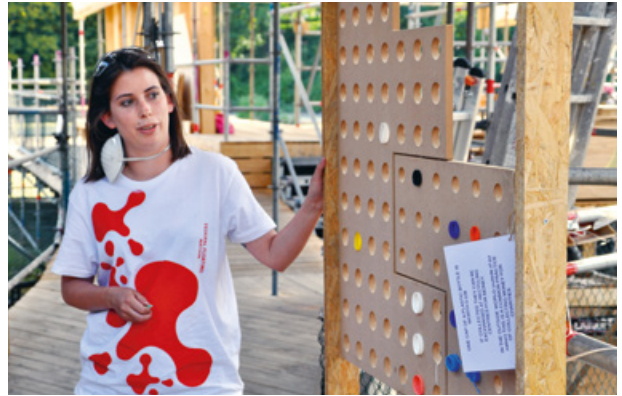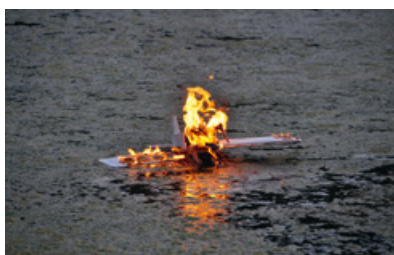Yoshi Tsukamoto, Jean Philippe Vassal,
Cristina Werner

FEDERAL FLOATING NATION

—

Royal Academy The Hague
INSIDE — Master Interior Architecture

—

Gerjan Streng
Benjamin Foerster-Baldenius

—

Jack Bardwell, Laura Frías,
Lotti Gostič, Yunkyung Lee, I-Chieh Liu,
Hande Öğün, Adriel Quiroz,
Daniele Valentino, Lucinda Zhang

HELLO WORLD,
HELLO ARCHITECTURE!

—

Technische Universität Berlin
Institut für Architektur

—

Jan Kampshoff, Marc Benjamin
Drewes, Katharina von Stuckrad,
Hendrik Brinkmann, Sinen Kahraman,
Robert Stahlschmidt, Sophia Braun,
Philipe Barbe

—

Dayana Adzhemova, Ilona Ahmeti,
Leo Altmann, Sokol Arnaut, Rusendil-
Ebrar Atila, Lena Borngräber, Jonas
Brodzinski, Anna Büchsel, Christopher
Alexander Daniel, Till Niklas Caspary,
Pimboon Chaimongkol, Lauritz Ewerien,
Libia Valentina Szkoda Figueiras,
Vincent Fluck, Anastasia Fornaciari,
Levi Benjamin Franz, Amina Laura Ghisu,
Clara Harbecke, Maxim von Helden,
Louisa Hidanovic, Louis Hupfauer,
Ekrem Ilter, Lucas Jähnig, Tobias Jannis,
Dora Marlene Joppien, Mathilde Pauline
Jung, Jule Helene Jünger, Martyna
Kaczorowska, Matthieu Kaiser, Janis
Kaisinger, Luis Gabor Kirsch, Lukas
Kleiter, Myrto Klimi, Laura Kosse, Sarah
Sophia Kramer, Luke Monty Kuhl,
Victoria Stephanie Kunze, Marlen Kunzke,
Janina Michelle Kurda, Yotanka Laila,
Saskia Langbein, Stefanie Lennartz,
Athanassios Lialias, Maximilian Ludwig,
Anna Josepha Merkt, Leon Noah
Mohr, Ruth Elisabeth Mönkemöller,
Lea Katharina Moog, Naoki Eduardo
Nishizawa Nishihira, Julian Elias
Olbrisch, Toja Majella Prigge, Therese
Rackwitz, Mara Raether, Friederike
Rau, Mauritz Severin Renz, Simon Rinke,
Thorsten Rothmann, Paul Benjamin
Ruhrmann, Clara Charlotte Rummer,
Edoardo Santilli, Marie-Luise Schlesinger,
Alvaro Martinez Schulz, Jinjuntha
Somwangprasert, Jacob Steinberg,
Hannah Steinborn, Mailies Stichling,
Simon Sinopoli, Anna Magdalena
Sujkowska, Paula Teichmann, Zhiyi
Teng, Ruth Theresa, Fritz Trede, Dila
Ünlü, Constantin Georg von Ungern-
Sternberg, Aylin Uzunoglu, Elena
Diana Valter, Ruth Walter, Anna Yalda
Wiens, Christoph Wittor, Clara Johanna
Wunderlich, Ipek Yagci, Maximilian
David Zipper, Mairi Zountsa

KIDS UNIVERSITY
—
Collecting at
the Basin Research Station
—
Every Saturday we offered an open
program for all interested kids
(6—12 years), including water experi-
ments, paperchases and neighborhood
explorations. The rainwater basin
was examined and tested, it was experi-
mented, drawn and we moved a lot.
—
Ute Lindenbeck, Sabine Zahn,
Işil Güney, Beatrice Davies, Hendrik
Weiner, Teresa Huppertz, Stefan Kreft,
Katherine Ball, Marcel Jahre
—
In cooperation with OUTREACH
Mobile Jugendarbeit Berlin,
IBBC Interkulturelles Beratungs- und
Begegnungs-Centrum e.V.
—
Kindly supported by
Berliner Wasserbetriebe, bkj Bundes-
vereinigung Kulturelle Kinder-und
Jugendbildung e.V., Kultur macht stark,
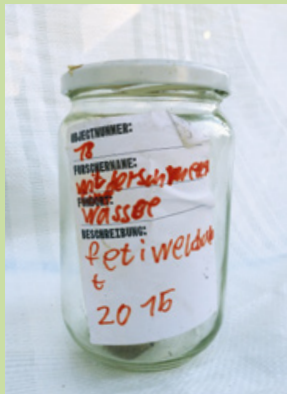Bündnisse für Bildung, Bundesministrium
für Bildung und Forschung

GERÄUSCHE

OBERFLÄCHEN
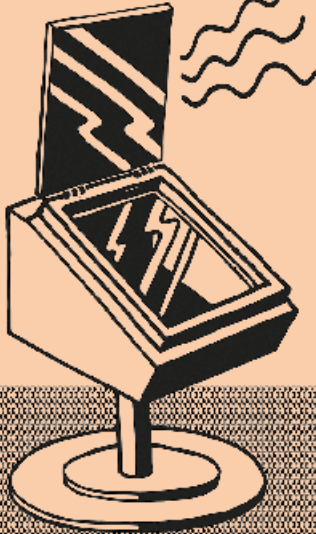
CONTINUOUS EVENT — KIDS UNIVERSITY

ƎNDLƎSS ƎNƎRGY

A SOLAR OVEN WORKSHOP WITH MARTIN KALTWASSƎR

6. JULI
11 - 17H

FLOATING
UNIVƎRSITY
BERLIN

MOVING BƎD RƎACTOR

WITH CATHERINE BALL

06.- 08. JULI
JE 11- 17H

FLOATING
UNIVƎRSITY
BERLIN

TAKE A WALK

KIEZ-SPAZIERGANGE MIT TUGCE ROYALE

09.-13.JULI 2018
11-17H

FLOATING
UNIVERSITY
BERLIN
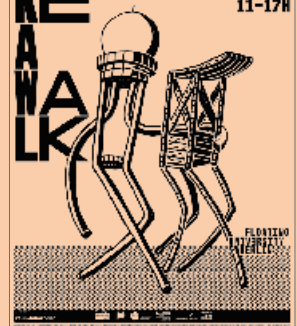
ANDALUSI WATƎRGAMƎS

MIT BASURAMA UND ALAS BƎRLIN

07.-14.JULI 2018
11-17H

FLOATING
UNIVƎRSITY
BƎRLIN

UN FA IR

THEATERWORKSHOP FÜR JUGENDLICHE

09.-14.JULI 2018
13-17H

FLOATING
UNIVƎRSITY
BERLIN

HYDRARCHY !

PERFORMANCE-WORKSHOP MIT DER GEHEIMAGENTUR

10.-13.JULI 2018
11-17H

FLOATING
UNIVƎRSITY
BƎRLIN

FLYING SƎMAPHORƎS 2

EIN WORKSHOP VON RAUL WALCH

12.-14.
JULI 2018
11-17H

FLOATING
UNIVƎRSITY
BERLIN

HOT TƎRMS

MIT GILLY KARJEVSKY U.V.M.

19.MAI-
30.JUNI

JEDEN
SAMSTAG
10-14UHR

FLOATING
UNIVƎRSITY
BERLIN

KIDS

19.MAI-30.JUNI
JEDEN SAMSTAG
10-14UHR

UNIVƎRSITY

ANMELDUNG PER EMAIL AN
INFO@FLOATING-UNIVERSITY.ORG

FLOATING
UNIVERSITY
BERLIN

SOMƎ NOTƎS

GESPRACHE MIT NIKLAS FAMELSA, IREN BƎYƎR U.V.M.

12. MAI
13.JULI
07.SEPT

19 UHR

FLOATING
UNIVƎRSITY
BERLIN

OPEN WEEKS 2

29/06 – 15/07/2018

Making Futures
Bauhaus+

—

Inspired by the Artist Placement Group's
strategies of artistic insertions into
existing (institutional) frameworks,
Making Futures plugs into the Floating
University by contributing to its public
programs with a series of workshops
that operate as collective acts, to
enquire, learn and test future modes
of architectural and urban action.

—

Markus Bader, Christof Mayer,
Rosario Talevi, Anna Kokalanova,
Jöran Mandik, Sophia Sundqvist

—

Making Futures Bauhaus+ is a coop-
eration between the UdK Berlin and
raumlaborberlin on the occasion of the
Bauhaus' centenary. Kindly supported
by the Federal Ministry of the Interior,
Building and Community (BMI).

Making Futures
Bauhaus+

—

A PROTOCOL FOR
PUBLIC ASSEMBLY

—

Arquitectura Expandida,
Design Collektiv, Bogota

Making Futures
Bauhaus+

—

THE PLAYGROUND SOCIETY

—

Tor Lindstrand

Making Futures
Bauhaus+

—

SPACES OF COEXISTENCE

—

Takk Architects, Madrid
Mireia Luzárragan, Alejandro Muiño

Making Futures
Bauhaus+

—

RENOVICTIONS

—

Sofia Dona

ONCE THE BEAT IS RIGHT
Karaoke-Installation
—

Academy of Media Arts Cologne
Media and Fine Arts
—

Phil Collins, Ale Bachlechner,
Tobias Yves Zintel
—

Julia König, Thomas Lambertz,
Danila Lipatov, Marios Pavlou,
Marko Salapura, Nikolai Szymanski,
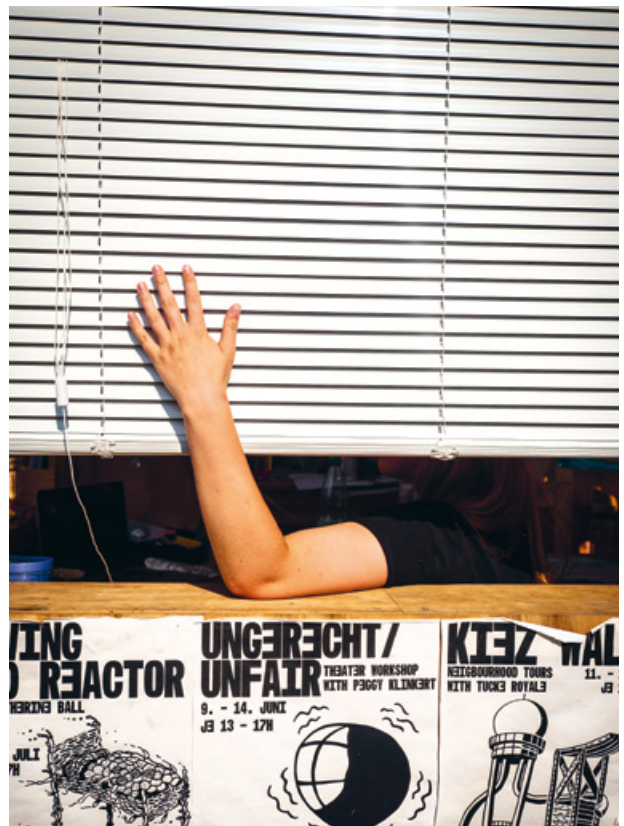Max Mauro Schmid, Bela Usabeav,
Karen Zimmermann

Making Futures
Bauhaus+
—
THE CITY AS LIBRARY
—
studioBASAR
—
Alex Axinte, Cristi Borcan

FLOTSAM
—
Dance Workshop by
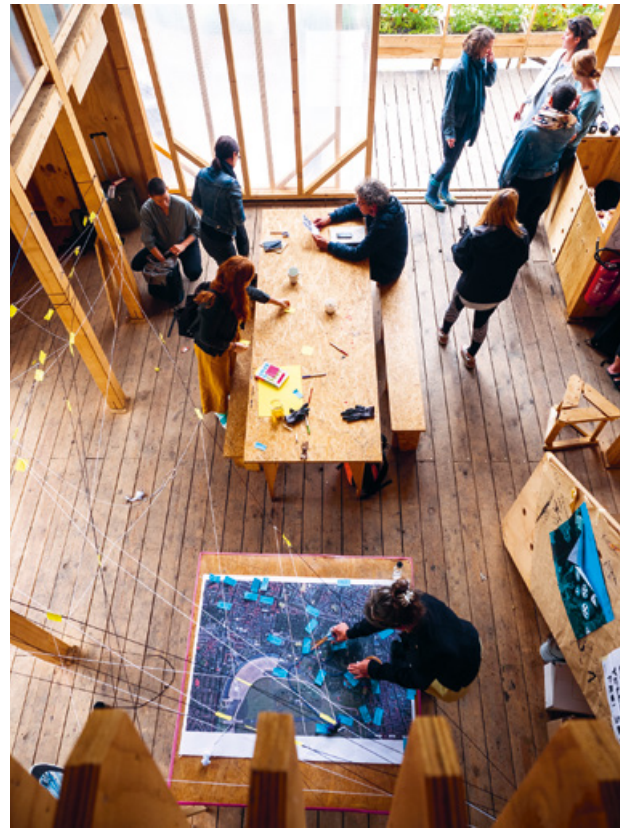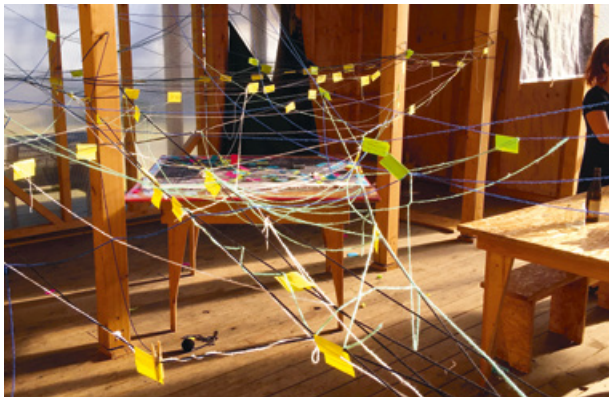the Soundance Research Lab
—
a project by Soundance Festival Berlin
with Ulrike Brand, Yorgos Dimitriadis,
Ingo Reulecke, Sabine Vogel,
Ute Wassermann

COMMUNITY ARCHITECTURE
BORN OF SHARED EXPERIENCE-
TESTED PRACTICES
—
Establishing a Society
—
Jeanne van Heeswijk
Annet van Otterloo

PSEUDO PUBLIC SPACE
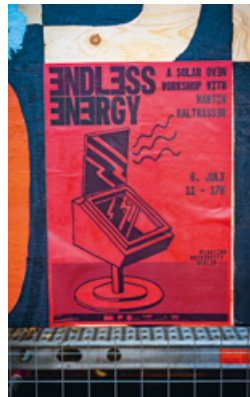—
Research Strategies
in Public Space
—
Helen Stratford
Amro Yaghi

SOLAR OVEN!
—
Low-Tech-Low-Budget-
Endless-Energy
—
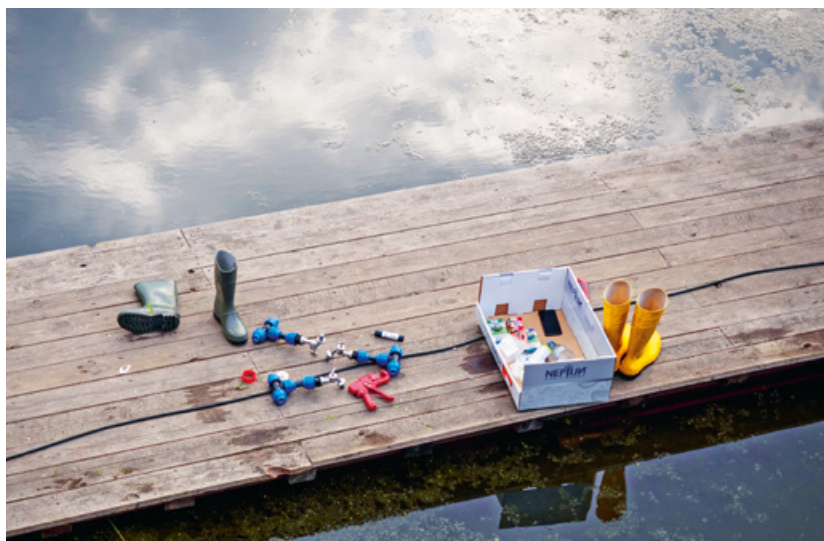Construction Workshop
—
Martin Kaltwasser

ANDALUSI WATER GAMES

–

Building a Water Playground

–

Basurama
ALAS Berlin

LUIQUIDIZE! HYDRARCHY!

—

Performance Workshop

—

geheimagentur

RUBBER BOOT TOURS
—
Guided Tours across the
campus. Held every Saturday
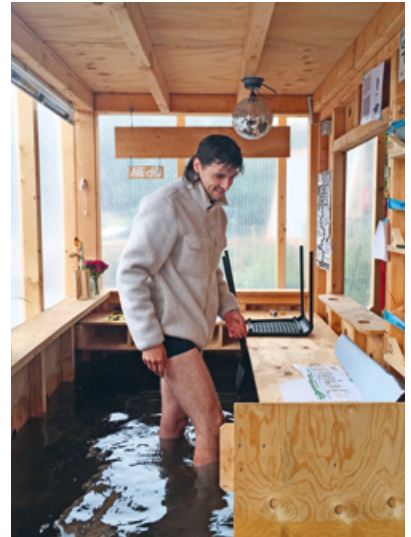during the Open Weeks.
—
The Floating University Team

PECHA KUCHA
—
Art, Design and Protest
with Mensch Meier, Rocco und Seine
Brüder, The Peng! Collective, Ellen Wolf,
Kotti & Co, Curated by GIRLS
—
by DROP BAR
Weißensee Kunsthochschule Berlin,
Visuelle Kommunikation
Team see Page 54
—
Graphic Recording of the Discussion
by Beatrice Davies

PECHA KUCHA

① MENSCH MEIER — writes PARTY & PROTEST

Selling the city

WE WANT CHANGE · CHANGE IS EASY · says the ever-changing lizard · Says the shit-eating fly · CHANGE IS DANGEROUS

NEWS! → NEWSPAPER ABOUT KOTTI

DOESN'T ALWAYS HAVE TO BE LEGAL

WE WANT KOTTI BACK · into the PARLIAMENT · and we're almost there

MACHT

② SANDY KALTENBORN
ODS 6 min ≠ 60 min...
PATIENT PUBLIC

RENT · RENT · RENT

CAN NEIGHBORHOOD MAKE CHANGE?

WE WANT SOCIAL HOUSING!

Hello! I'm house very social...

WE WANT KOTTI

KOTTI · BUT KOTTI IS DANGEROUS

GECEKONDU — built illegal

HOW CAN I HELP YOU?
I WOULD LIKE MY KOTTI PLEASE

③ ELLEN WOLF

Wooo! CLAP CLAP CLAP CLAP

④ ROCCO und seine Brüder

YOU NEED NEW WAYS TO GET NEW IDEAS

WIR SIND 15.000!!! · WHAT'S WE QUING?

YOU SEE ME BUT NOW YOU HEAR ME TOO!

Hashtags INSTAGRAM doesn't like #

SHADOW BANNING

⑤ CURATED BY GIRLS
ONLINE PLATFORM!
TO GIVE VOICE
underrepresented groups.
FOLLOW US ON INSTAGRAM
it's ok ♥
and of course it's good enough
BUT NOT EVERYBODY LOVES IT. SOME HATE IT.
violence ok. Nipples not ok.

Q&A: Let's start with the beginning...

OK. WE CAN START SOMETHING HERE...

MULTIPLE PUBLIC SPACES

start like:

OK, WE ♥ KOTTI, BUT NOW WHAT?

KOTTI CO.

I ♥ KOTTI NY

YOU HAVE MY SUPPORT. · I LOVE YOU.

HERE IS WHERE CHANGE HAPPENS

DIGITAL?

meanwhile Sandy is sticking posters

OH! IT'S EMPTY!

I COULD START SOMETHING HERE

ok. · Hello · NICE HERE. · WE CAN MAKE ART HERE

AND WE CAN DESIGN HERE. · AND WE CAN PROTEST!

CHEAP! · CAN I COPE IN?

I'M NOT STAYING · weee!

MONEY AND PASSION DON'T EXCLUDE EACH OTHER

I DANCE. NO MATTER WHAT

NOT ALWAYS EASY THO...

CAN I PAY MY BEER WITH THIS?

YOU ARE NOT ALONE · CAN I JOIN IN?

OH NO! I CAN'T HEAR!

I AM PROTESTING · SORRY CAN'T HEAR · But we keep spinning

TEA. · TEA. — Let's drink together.

KEEP SPINNING · they'll hear you at some point

SO, DEAR PEOPLE. WE WILL SOON END THE PECHA KUCHA.

Thank you!

BEES AND FLOWERS
—
Bee-keeping in a Rainwater Basin
with Warré beehive
—
Jonas Hörning

DROP THE MIC
—

With Zughetto, Beste Energie Freestyle
Cypher, Traumsucht, point5ive, Ede545
—

By DROP BAR
Weißensee Kunsthochschule Berlin,
Visuelle Kommunikation
Team see Page 54, 104

MANIFESTOS
—
University of Technology
Sydney (UTS)
—
Christof Mayer
—
Zoe Abbott, Mithila Bamunu Arachchige, Tara Blackmore, Tamara Brkic, Jade Cohen, Eun Jee Cho, Joseph Gavan, Chiara Hyde, Jemma Jahnsen, Grace Johnston, Anantaya Kuleechuay, Lily Loffhagen, Danielle Meyerowitz, Tiffany Morales, Celeste Storay, Melanie Tiang, Olivia Traina, Michaela Van Voorthuysen

FLOATING UNIVERSITY MANIFESTO

The ultimate aim of The Floating University is the complete installation and infrustructure. Today the arts exist in isolation, from which they can be rescued only through the conscious, cooperative effort of all craftsmen. Architects, ▮▮▮▮ and sculptors must recognize the concept of renewability and sustainability as a way of aiding considered design, and learn to grasp the composite character of a building both as an entity and in its separate parts. Only then will their work be imbued with the architectonic spirit. The tectonics of structure may be temporal, but the use dynamics are eternal. Through flexible space, the users can enrich their social interactions and find ones self through art an arted and unique education environment.

When young people who take a joy in artistic creation once more begin their life's work by learning a trade, then the unproductive "artist" will no longer be condemned to deficient artistry, for their skill will now be preserved for the crafts, in which they will be able to achieve a social harmony in design practice and theory.

The universities open and collaborative spaces for foster alternative and contemporary learning styles. the prime source of creative imagination. is the renewed use of space and natural environment. Through imagination, pre conceived ideas of structure, sculpture and space can be challenged, creating a rejuvinated state of design.

Let us then create a new guild of craftsmen and designers. Together let us desire, conceive, and create the new structure of the future, which will embrace architecture ▮▮ sculpture and installation.

Like a skeleton, the inhabitants of the university are the vital organs that produce ~~sustainabton~~ sustinance and life to the structure.

Program"

complete building!

the arts exist in isolation, from which
scious, cooperative effort of all crafts-
must recognize anew and learn to grasp
h as an entity and in its separate parts.
the architectonic spirit

s   an   artificial   island
ge design ß science through,
porary space.

d once more with the workshop
the
designer and the applied artist

tive effort of students
pired   to   collaborate, explore,

s work by learning a trade, then the
n which they will be able to achieve

space   is   comprised of
individuals   to   learn   in
mental learning engages

To embellish build-
ings was once the noblest function of the fine arts; they were the indispensable
components of great architecture. Today the arts exist
through the conscious, EFFORT of all crafts-
men. Architects, painters, and sculptors must RECOGNISE ANEW and LEARN to grasp
the composite CHARACTER of A building

· Today the   Werkstatt· is the   In complete building merged with art
young people   are   a   source of creative imagination   That
blossom the   architectonic spirit in Der Bau! The   structure .imbue s

anew world that builds again ; Es ist   der workshop   der Zukunft,
preserved

Architects, sculptors, painters, we all must return to THE crafts! For art is not a
"profession." There is no essential difference between the artist and the crafts-
man. The artist is an exalted craftsman. In rare moments of inspiration
his work
blossoms into art. But proficiency in a craft is essential to every artist. Therein
lies the PRIME SOURCE OF CREATIVE IMAGINATION
Let us then create a new guild of craftsmen without
an arrogant barrier between craftsman and artist! Together let us desire,
conceive, and create the new structure of the future, which will embrace archi-
tecture and sculpture and painting in one unity and which will one day rise to-
new faith.

VV
—
Conversation Series on Architecture,
Crafts and Cultural Practice in Transfer
between Germany and Japan
—
Hosted by Niklas Fanelsa,
Irene Beyer, Manuel Birnbacher,
Henrik Rabe, Yuma Shinohara
—
GUESTS:
12/05/2018
Jan Lindenberg
und Edwin Gardner
—
03/07/2018
Markus Shimizu
Tilmann S. Wendelstein
(in collaboration with Stammtisch)
—
07/09/2018
Momus

THE BIG TRANSFORMATION

—

A Serie of Site-Specific Projects
in and for the Floating
University Neighborhood

—

Technische Universität Berlin
Habitat Unit

—

Moritz Ahlert, Anna Steigemann,
Philipp Misselwitz, Anna Mirli,
Gozde Sarlak

—

Tareq Almuhammad, Anais Alfieri,
Iliana Angelou, Olga Bagnoli, Giorgia
Coluccia, Pedro Fortunato, Camilla
Gemignani, Petra Heber, Lena Heiss,
Sinen Kahraman, Lenny Kaupp,
Eve Neumann, Julia Nicotra, Daiki Ori,
Alina Reuschling, Isabella Speidel,
Annelene Stielau, Lina Thürer
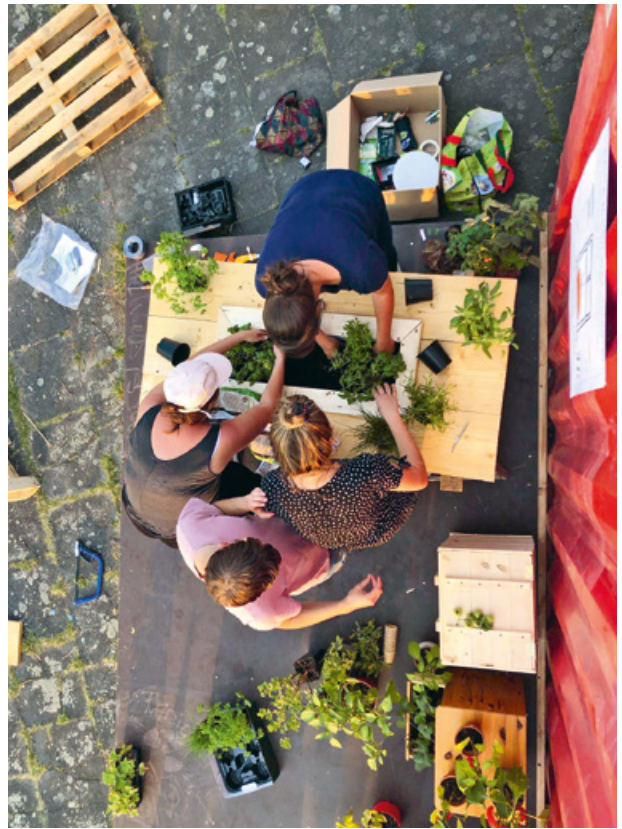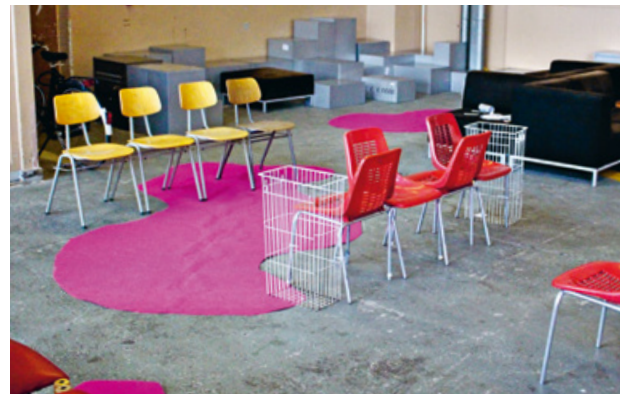
TOXIC FANGO BIKE PARK

—

Universidad La Gran Colombia Bogotá
Facultad de arquitectura +
Pontificia Universidad Javeriana

—

Technische Universität München
Fakultät für Architektur

—

Alissa Diesch, Matthias Kestel,
David Wolfertstetter

—

Helena Brueckner, Shpresa Cekaj,
Anna Gonchar, Moritz Klein, Lu Lisbeth
Kueck, Anna Maly, Pedro Alba Mendez,
Martin Johannes Mitterhofer,
Andrey Puentes, Thomas B Willington,
Bianca Woisetschlaeger

—

Camilo Gutierrez
BMX School Berlin

FLAR AGENCY
Photoshooting
—
Concept, Photo, Video:
Kaśka Jankiewicz, Mila Łapko
—
Makup Artist, Styling:
Sara Kroplewska, Dalia Kroplewska
—
Designers:
EVC DSGN, Patryk Wojciechowski,
KALSKA
—
Models:
Nele Lehmann and Janaj / Modelfabrik,
Zuza, Dalia, Adam Jarozyński,
Adrian Laza, Filip, Kaja

PERENNIAL INSTITUTE
—
Urban Ikebana Workshop with
Martina Della Valle and Satoka Hatayama
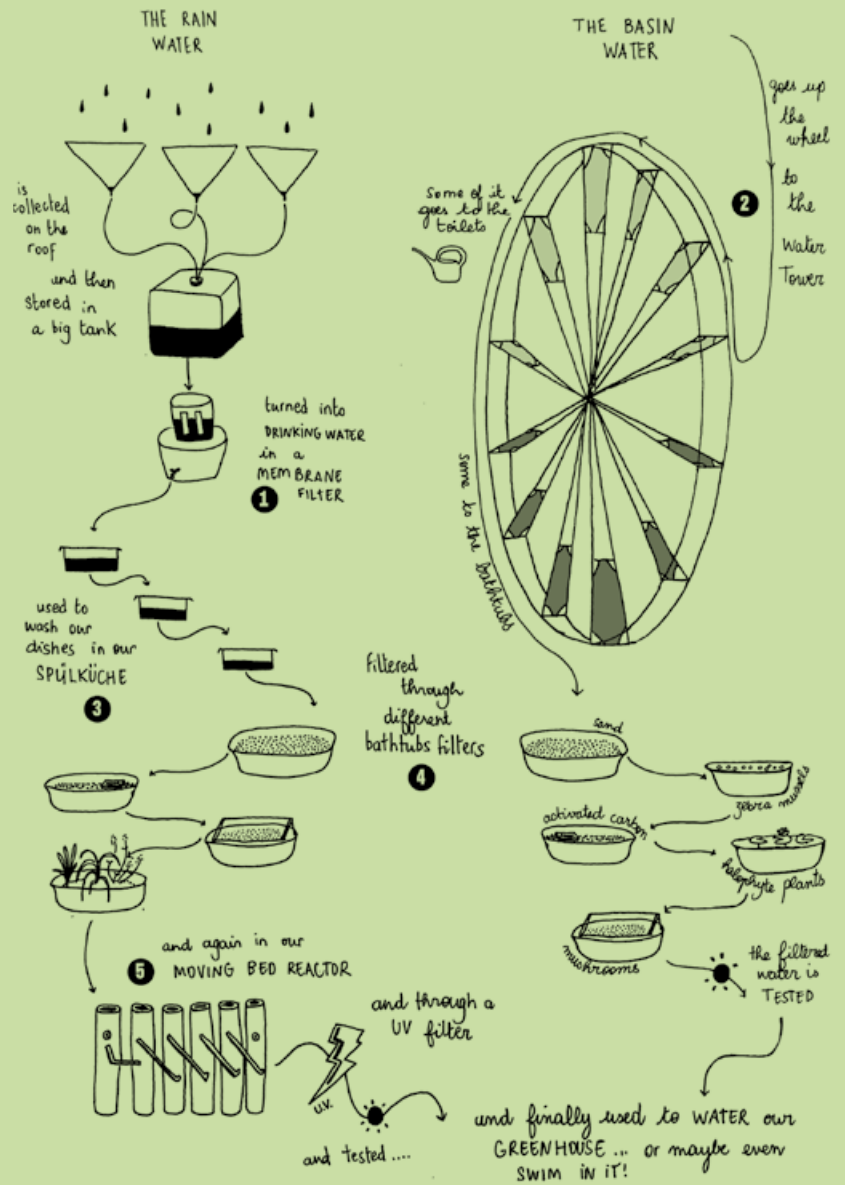—
A Project by Jai McKenzie and
Julka Almquist

FLOATING UNIVERSITY
WATER FILTRATION SYSTEM
—
Floating University Berlin re-envisioned
an urban water infrastructure that
invokes public participation. How will life
change as our relationship with water
transforms and we shift from being
consumers of water to stewards of water?
—
Katherine Ball
artist in residence at Floating
University in cooperation with
Nolde & Partner (Erwin Nolde,
Holger Sack, Nader Nolde),
Martin Systems (Jose Ordonez),
Berliner Wasserbetriebe

WASSEER
FILTEER
BAU

THE RAIN
WATER

THE BASIN
WATER

goes up
the
wheel
to
the
Water
Tower

2

is collected on the roof
and then stored in a big tank

Some of it goes to the toilets

turned into
DRINKING WATER
in a
MEMBRANE
FILTER

1

used to wash our dishes in our SPÜLKÜCHE

3

Filtered through different bathtubs filters

4

Some to the bathtubs

sand

activated carbon

zebra mussels

helophyte plants

mushrooms

the filtered water is
TESTED

and again in our
MOVING BED REACTOR

5

and through a
UV filter

U.V.

and tested ....

and finally used to WATER our
GREENHOUSE ... or maybe even
SWIM in iT!

WATER FILTRATION SYSTEM – *CONTINUOUS EVENT*

CONTINUOUS EVENT — WATER FILTRATION SYSTEM

WATER FILTRATION SYSTEM – *CONTINUOUS EVENT*

FLOATING
SYMPOSIUM

FLOATING
UNIVERSITY
BERLIN

8.+9.SEPT. 2018
11-18 UHR
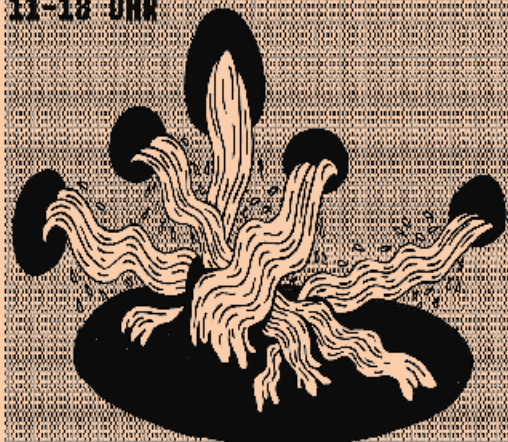
FLOATING
FOOTAGE
SIX WEEKS OF
FORMATTING OBSERVATION

FIRST SCREENING
7.SEPT. 22 UHR

FLOATING
UNIVERSITY
BERLIN

PROJEKT
BAUHAUS
WORKSHOP DATATOPIA

30.AUG.- 2.SEPT. 2018
14UHR - OPEN END

FLOATING
UNIVERSITY
BERLIN

OPEN YOUR
EYES
AND LISTEN
THE EMPATHIC CITY - WORKSHOP

FLOATING
UNIVERSITY
BERLIN

10-11.SEPT. 2018, 11-17 UHR

THE
SOUND
RECORDER

AKADEMIE DES HÖRENS
WORKSHOP

8.- 9.SEPT. 2018
11-17 UHR

FLOATING
UNIVERSITY
BERLIN

15. SEPT.
2018

GRAND
CLOSING

FLOATING
UNIVERSITY
BERLIN

HUMAN
AMPLIFIER
AKADEMIE DES HÖRENS - WORKSHOP

15.SEPT. 2018, 11-17 UHR

SOME NOTES
GESPRÄCHE MIT NIKLAS FAMELSA,
IRENE BEYER U.V.M.

12. MAI
13. JULI
07.SEPT

19 UHR

FLOATING
UNIVERSITY
BERLIN

CEREMONY

raumlabberol1n

OPEN WEEKS 3

31/08–15/09/2018

PROJEKT BAUHAUS WERKSTATT
& DATATOPIA SUMMER SCHOOL
—

With Lectures, Workshops
and Performances
—

With Morehshin Allahyari, Alliance
Southern Triangle, Nicolay Boyadjilev,
Benjamin Bratton, Brave New Alps,
Beatriz Colomina, students and scholars
from Columbia University, Keller
Easterling, Shirin Fahimi, Hochschule
für bildende Künste Hamburg, Armin
Linke, Ivan L. Munuera, Olaf Nicolai,
Öffentliche Gestaltungsberatung,
T'ai Smith, Ida Soulard, Eyal Weizman,
Ines Weizman, Mark Wigley, Princeton
University, and participants of the
Datatopia Summer School, among others.
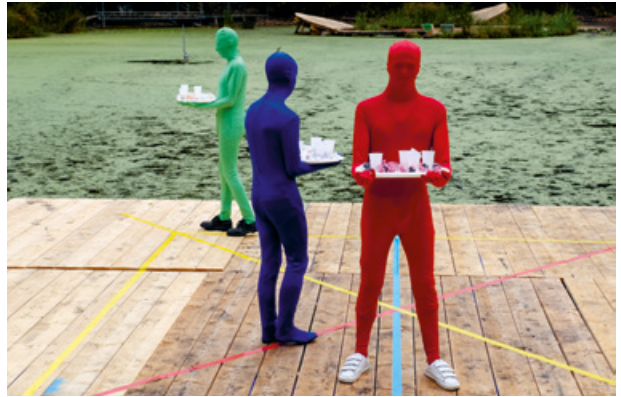
PROJEKT BAUHAUS WERKSTATT & DATATOPIA SUMMER SCHOOL

—

A project by ARCH+ Verein zur Förderung des Architektur- und Stadtdiskurses e.V.

—

Artistic direction: Jesko Fezer, Christian Hiller, Anh-Linh Ngo, Philipp Oswalt, Joanne Pouzenc, Jan Wenzel; co-curators of projekt bauhaus Werkstatt: Armen Avanessian, Victoria Ivanova; Head of the Datatopia Summer School: Georg Vrachliotis, Chair for Theory of Architecture at KIT; program coordination: Joanne Pouzenc; project management: Katja Szymczak

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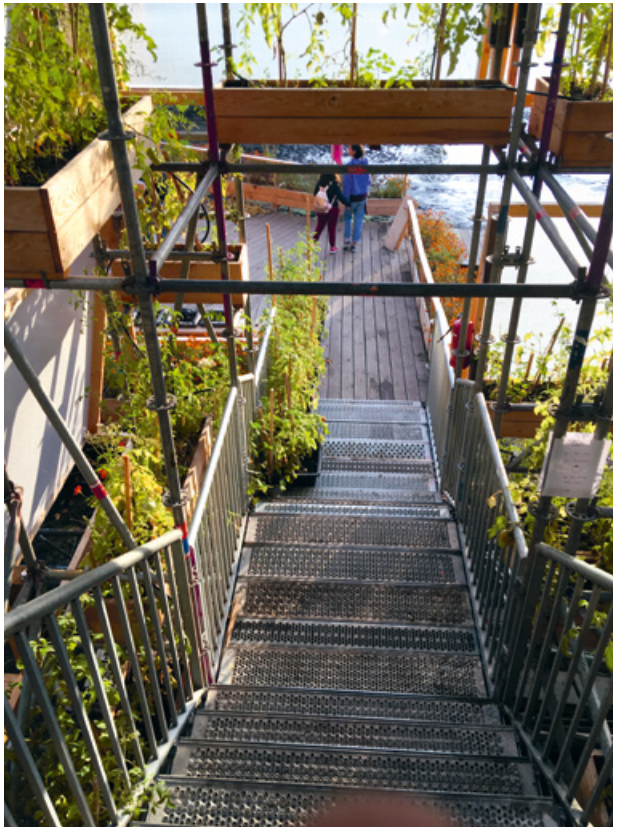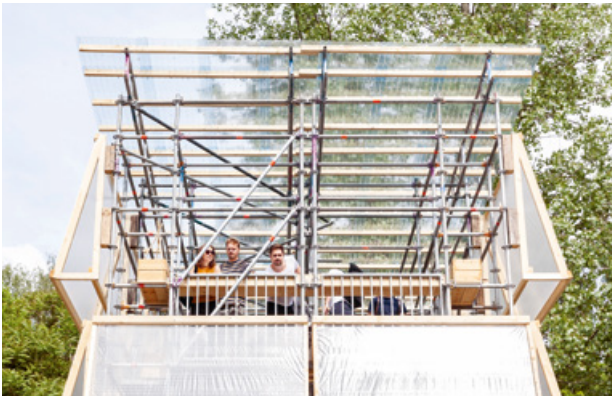
CAVALCANTI CATERING
30/08 — 02/09
—
Alice Barkhausen
Judith Bartelt

MACARONI CLUB
03/09 — 15/09
—
Pascal Lazarus
Lydie Ledoeuff
Elisabeth de Shutter
Benjamin Blachon

HOW TO RECYCLE A UNIVERSITY?
—
Royal Academy The Hague
INSIDE, Master Interior Architecture
—
Jan Korbes

Devina Amelia, Michael Barchini, Jack
Bardwell, Natali Blugerman, Ausra
Česnauskytė, Mary Farwy, Linus Fridén,
Lotti Gostic, Sebastian Koukkides,
Yunkyung Lee, I-Chieh Liu, Laura Frias
Muñoz del Cerro, Hande Öguň, Davida
Rauch, Adriel Quiroz Silva, Shripal Shah,
Daniele Valentino, Lucinda Zhang

FLOATING SYMPOSIUM

—

Two days on the future of the rain-water basin and the Floating University. Reports, investigations, inventions, explorations and discoveries.

—

with Sabina Abdulajeva, Andreco, Markus Bader, Katherine Ball, Cristina Catalanotti, Xin Cheng, Mauricio Corbalan, Felix Egle, Gabriella Fiorentini, Benjamin Foerster-Baldenius, Camilla Gemignani, Camilo Gutierrez, Jenny Haack, Kerem Halbrecht, Dorothee Halbrock, Christian Hiller, Kathrin Hoetzel, Judit Juhasz, Gilly Karjevsky, Matthias Kestel, Anna Kokolanova, Stefan Kreft, Jan Körbes, Lorenz Kuschnig, Philip Leitner, Ton Matton, Stefanie Raab, Meike Schalk, Stefan Shankland, Florian Stirnemann, Rosario Talevi, Daniel Dominguez Teruel, Hans Venhuizen, Kathrin Wildner and many more
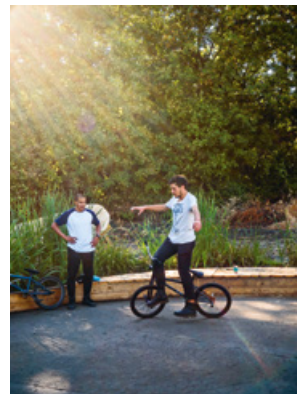
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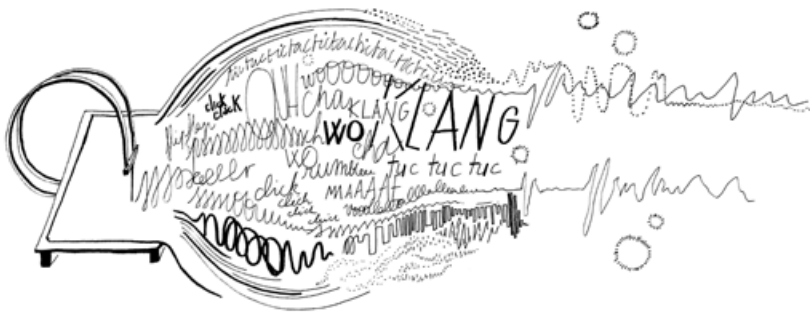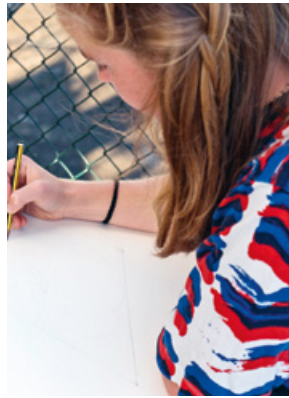
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The Floating Symposium was held in cooperation with the ZKR — Center for Art and Public Space and the Hans Sauer Foundation.
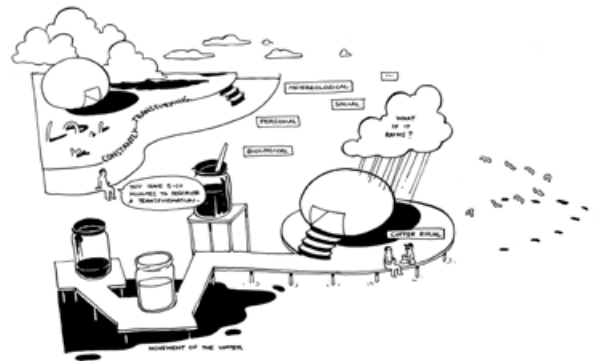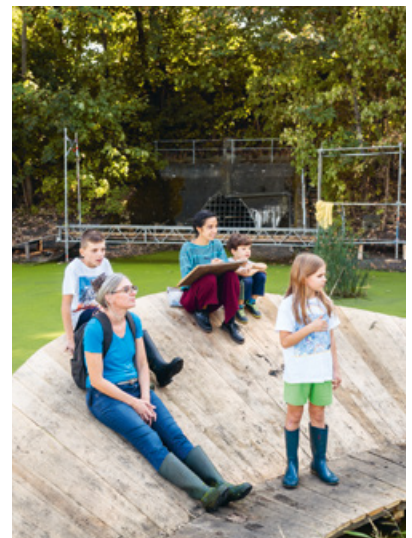
FLOATING FOOTAGE
Six Week Formatting Observation
—
Alexis de Raphelis
Benoît Verjat
—
After six weeks of immersion,
Alexis and Benoît presented
a series of videos filmed with
observational tools developed on
site in workshops. The resulting
multi-perspective documentation
offers a kaleidoscopic view
of the Floating University, of the
site and its inhabitants.
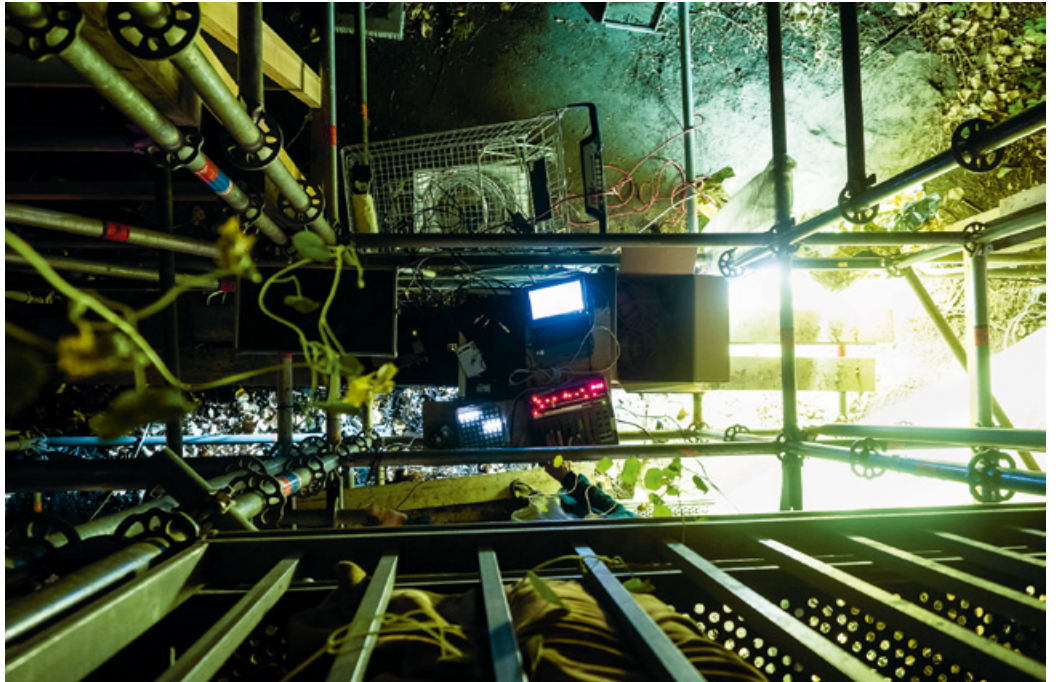
MODULAR-T
on the Scaffolding Construction

—

What is the Sound of
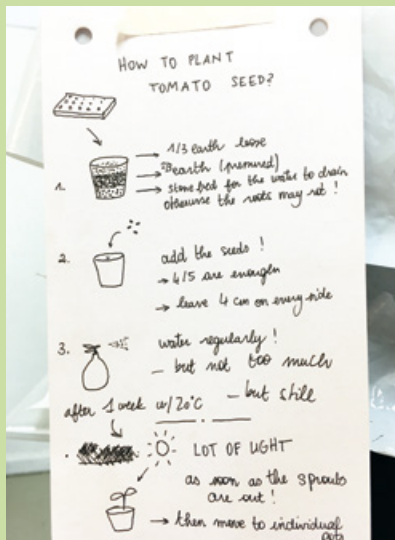the Floating University?

—

Philip Leitner

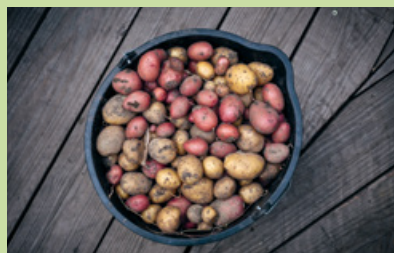## CHIPS AND KETCHUP

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The main goal of our water filtration project (see page 124) was to produce water that we can use to water our tomato and potato plants. Just in time for the Grand Closing Ceremony we harvested and organized a chips with ketchup feast.

—

The Team of the Floating University

Academy of Listening

—

DISCO-STAMMTISCH
How does the Club of the Future Look?

—

Guy Dermosessian

Academy of Listening
—
HUMAN AMPLIFIER
Floating University,
This is the End!
—
Louise Vind Nielsen

VOILÀ, IT'S NOT FLOATING AND IT'S NOT A UNIVERSITY!

A conversation between members of a non-institution, edited by Gilly Karjevsky

…"The opaque is not the obscure.. it is that which cannot be reduced, which is the most perennial guarantee of participation and confluence"…

…"We clamour for the right to opacity for everyone".

Édouart Glissant

Members of the Floating University are often asked to describe this multifaceted venture. The answer starts with an exhale and a pause, and then the description of a shared experience as seen from a set of highly individualized viewpoints. That the Floating University allows for this level of complex communication about itself, the fact that there is no corporate script, that it is a deeply opaque infrastructure for each visitor to project onto, is the political essence of the project.

The Floating University requires a new language of practice and perhaps a new practice all together. A practice that negates the institutional way of doing things, challenges the need for unified transparencies of meaning, elaborates on processes of making and thinking together and frees spaces in the city to do so collectively.

And so, the text before you provides glimpses into the personal interpretations of the makers of Floating University and its main protagonists during 2018, its inaugural year. This conversation took place at a time when common ways of making and managing the Floating University were being sought and installed both organisationally and on site. These days, we are setting up the Floating University e.V., creating different recurring programs for the site and learning how to work on this seasonal site with neighbors, volunteers and guests, as well as the plants and animals we encounter daily.

Gathered around the table at the raumlabor office were Markus Bader, Benjamin Foerster-Baldenius, Dorothee Halbrock, Gilly Karjevsky, Carla Kienz, Anna Kokalanova, Joanne Pouzenc, Florian Stirnemann, Stefan Shankland (via Skype), Marko Salapura and Rosario Talevi.

GILLY: I want to open with the institutional question, or questions about institutionalism that the Floating University raises. I think what resonated from Joanne's propositions (see page 10) was this idea of an "almost institution". Being constantly on the verge of institutionalizing, but never really crossing the line. Whether intentionally or not, whether not intentionally to begin with and now, one year later more intentionally, or the other way around, and playing on the aspects of temporality and the institutional in relation to one another.

ROSARIO: I would like to pick up on that, because you were referring to inside and outside, to an "almost institution" and I brought this definition here for another relevant term by Michael Serres: "If institutions are organisational systems based on an inside/outside framework … extitutions are designed as areas where a multitude of agents can spontaneously assemble."

To clarify, it's not to say that things from outside need to happen on the inside, because that would make the Floating University an institution, it would determine that some people belong and other people do not. But if we could try to develop an *ex-titution* — a place where people can spontaneously assemble — then it would connect to the notion of freeing ourselves from a dependenc on rules.

MARKUS: One of the intentions of Floating [University] was to allow for open procedures and also open ways of working. We were describing it as a place of retreat and focus, but I felt like it was an enormous place of distraction! There was a fascinating rhythm of being fast, being slow, being super crowded, being completely empty, being hot or not, ducks flying around behind the lecturer. So one of the qualities that I really enjoyed was this coincidentalist quality and how things happened in parallel, without a full understanding of what the programe is. Maybe it became a condenser of common aspiration or desires. There is something much bigger in the air now. An interesting term for it is "emergence". We bring in our procedures as we know them and then we let things happen, because the Floating University was never planned in a complete sense.

FLORIAN: People really loved this place and they really took care of it. But for us it was always a political act to open this site to the public and to think about the future of this place together. My feeling was that the citizens in the neighborhood didn't understand that this was a political project. I think this is the big question — what kind of city do we want to have? — and what can happen on the site of Floating University — does only the city as an owner decide what will happen there or is this something that we can influence through this project? By exposing this hidden place to its neighbors, who didn't even know about it, and making it public, and through this action, of course, changing it. I think it is our responsibility to play a role in this game somehow.

BENNI: When we found this beautiful and seductive piece of the city we wanted to highlight how places like this one have intrinsic value beyond the economic value of the land it's on. We were struggling for a long time with the question how do we tackle this piece of land, how do we invade it. What was always in our discussions was that it has to be part of a political movement to protect it from other forces that exist in this city, forces that are mostly connected to exploiting the city's land for economic turnover. We set ourselves this challenge. Raised the question, what do you fight for? Do you fight for the dragonflies and the bats and the ducks that spend their life in the dirty water? Or do you fight for allotment gardeners that spend their weekends in the sunny gardens and who love the quietness of the place? Which argument for keeping this place open will win over a larger part of the civil society?

DORO: Our agendas were multiple and changed over time. This was not a strategy to tell different stories, but happened because of the nature of the Floating University and the site, and the actors involved from within and without. We all had different stories to tell. The story of temporary use was one story and this also changed over the course of time. In the beginning we had no intention of staying and then we saw how people responded to the place. So there is not one permanent story here.

GILLY: Can you expand a bit on the political potential of the project or the political intention of the project and its undefinability?

ROSARIO: I'd also like to maybe add to the idea of fragility, opposing the idea of forces at work, or complementing these forces. How can we nurture that fragility? We don't need to become a force, but can we keep this place as a place for fragility? We don't need to endure or become stronger in order to conform to a political landscape in Berlin, but instead say, "It's okay, we are fragile and let's see where that takes us".

CONVERSATION EDITED BY GILLY KARJEVSKY

STEFAN: Let us return to the first impression, that it's not a political agenda, but maybe it can become one, I'm not sure. I can recall my first impression on arriving there in May last year, and it was a contradictory set of impressions. On the one hand it felt like coming to a completely specific, unique, incredibly located new place, that corresponds to the idea of being an offshore campus as opposed to it being completely foreign. It is very specific to the space. On the other hand it is so universal — and I think that is a form of political agenda — it has a strong echo with another project that Benni and some of you have been working on, TRANS305, and what was at stake in all of the different formats the project took. Three principles emerged in TRANS305 that I deeply recognized when arriving at Floating University. First, the principle of context: a site and a situationally specific project. As opposed to a project based in an institution of some kind. Second, the deeply experimental. A project founded upon the principle of testing out something new, taking chances, working incrementally in order to produce new conditions for art and architecture; new conditions for interacting with the world and with people. The principal of freedom is fundamental in this form of experiment. And third, the principle of acting "with": with others, different from us, from our circles, with many, with difficulties, with joy, with the possibility to meet and exchange with others.

ANNA: There was always a kind of fragility in the programe that was not defined, like the breakfast moments that we had with people who were actually interested in the site and interested in a conversation with us. And at the same time there was this programme that was written on paper. It was somehow an organic moment.

DORO: But I think this was fluid because we evolved. We let ourselves evolve over time. We evolved from one open weeks to the next open weeks by embedding what we learned into the next program. While at the same time still looking for our roles within it. We had roles somewhat defined and we had titles — I was "head of programe" — but the site and the people occupying it always demanded things from you which were outside of your own prescribed role. And these demands, these needs, ended up being more important.

GILLY: We described the different actors involved though their different intensities on the site, not their hierarchy, but intensity. And that the programe intensity was not the strongest or the most important one. But the fact that it wasn't the strongest intensity allowed for a lot of freedom to happen within the programme so that "emergence" could happen and experiment with the relationship between how the programe makes the site and how the site makes the programe.

MARKUS: But I also like the term "intensity" in relation to programe. It was carefully tied to the design of the program, there was relaxed time when there were only one or two groups working on site, as opposed to the open weeks, when there was a lot of activity. In order to facilitate coincidental activities and not just a rigidly crafted programe. There was an intended interaction but much more was allowed to happen.

JOANNE: Actually something that I really like about the Floating University was that to understand what was going on, you needed to be active, curiously active, because if you weren't and if you were passive, you get nothing. There were some traces of activities that happened that you could see and question, but mostly there were not. So you have to go and talk to people to actually understand what they were doing.

ANNA: This created the exchange on site; every visitor would start by knowing nothing, figure it out slowly, maybe be told what to do and then would become an expert for the person coming after them, by giving the how-to-explanation to the person behind them in the dishwashing line, for example. There were these different moments of being active, of learning and then teaching on the same visit. You had to be curiously active at the Floating University and for me this was also political.

ROSARIO: In the same sense, other objects and non-human, non-verbal signifiers, replaced talking and asking about how things work. The rubber boots just lying around everywhere worked really well. The rubber boots didn't have any signs or explanations and people would just wear them and then jump into the water, it was self-explanatory. It required another form of being curiously active and embodying the site through your own tacit experiences.

BENNI: And when the signs started showing up every-where to try and avoid some of the repeating questions, it was an interesting moment. Connecting to Stefan's point about being "deeply experimental", for me the question is: Will we or even how can we stay deeply experimental over time? The signs that appeared after a period of having to explain and talk, they showed that we were getting tired. So the signs showed up to help describe the rules, and then rules started developing everywhere on the site. It is normal in a way but works directly against our needs to not institutionalise ourselves. So the question is: If we go on for another couple of years, will we just become another boring institution?

MARKUS: This is also a political question. Do we refer to a set of rules or do we right the Floating University operational manual which would be a total fiction or do we write an abstract text? Floating University is actually the opposite, it's the absence of a book of rules and more of an ongoing oral history. And I think, this is also raumlabor. We also have very few manuals in a way. There's a lot about trying to induce situations where one person talks to the other, and then this Chinese whisper in the course of 20-something years emerges.

DORO: Does the person that the information is trans-mitted to also have to follow the rules, and pass them on? What if the team changes and we don't have the same people transmitting protocols. I would like to see different people do the oral transmittance so that we can see the differences evolve over time, see the responsibilities evolve over time.

JOANNE: Those kinds of responsibilitis and who is feeling active, who is entitled to tell what kind of story, who is feeling involved, are very personal. There are just three aspects to an institution: to be established, to have rules and to be long-term oriented. For me the rules are there, like the rules to be free and to have no rules. For me not having rules is a rule. This is a way of function-ing. The only aspect that can be questioned really, is the aspect of time, the being long-term oriented.

BENNI: Don't we have to change the parameters of the mode of existence of the Floating University to avoid us falling into some kind of the lethargy of a permanent rhythm? What do we have to do to prevent this? Change the space or take away the rubber boots at least for a couple of months? What kind of homeopathic doze is the right one to actually make things feel different for every-one so that this situation of permanent, deep experimen-tation stay with us?

JOANNE: For me it's a really political question, and a systemic one. What are the rules that allow the largest amount of freedom to evolve? Or allow regular changes and flexibility? What is the system that allows for that?

ROSARIO: But what do those values need to be? Flexibility? Freedom? Experimentation?

JOANNE: Or fluidity? I mean, just by naming it *Floating University* you propose an idea that doesn't really exist – voilà, it's not floating and it's not a university!

TEAM
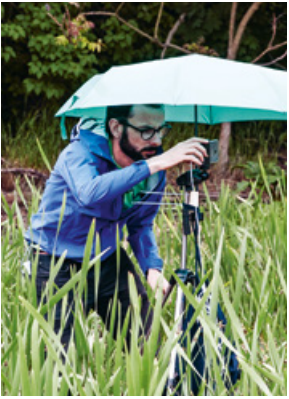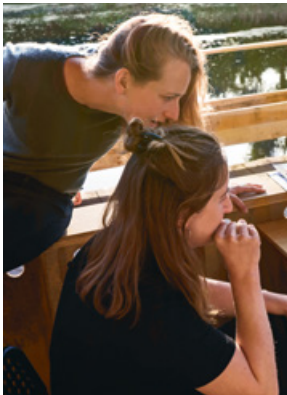
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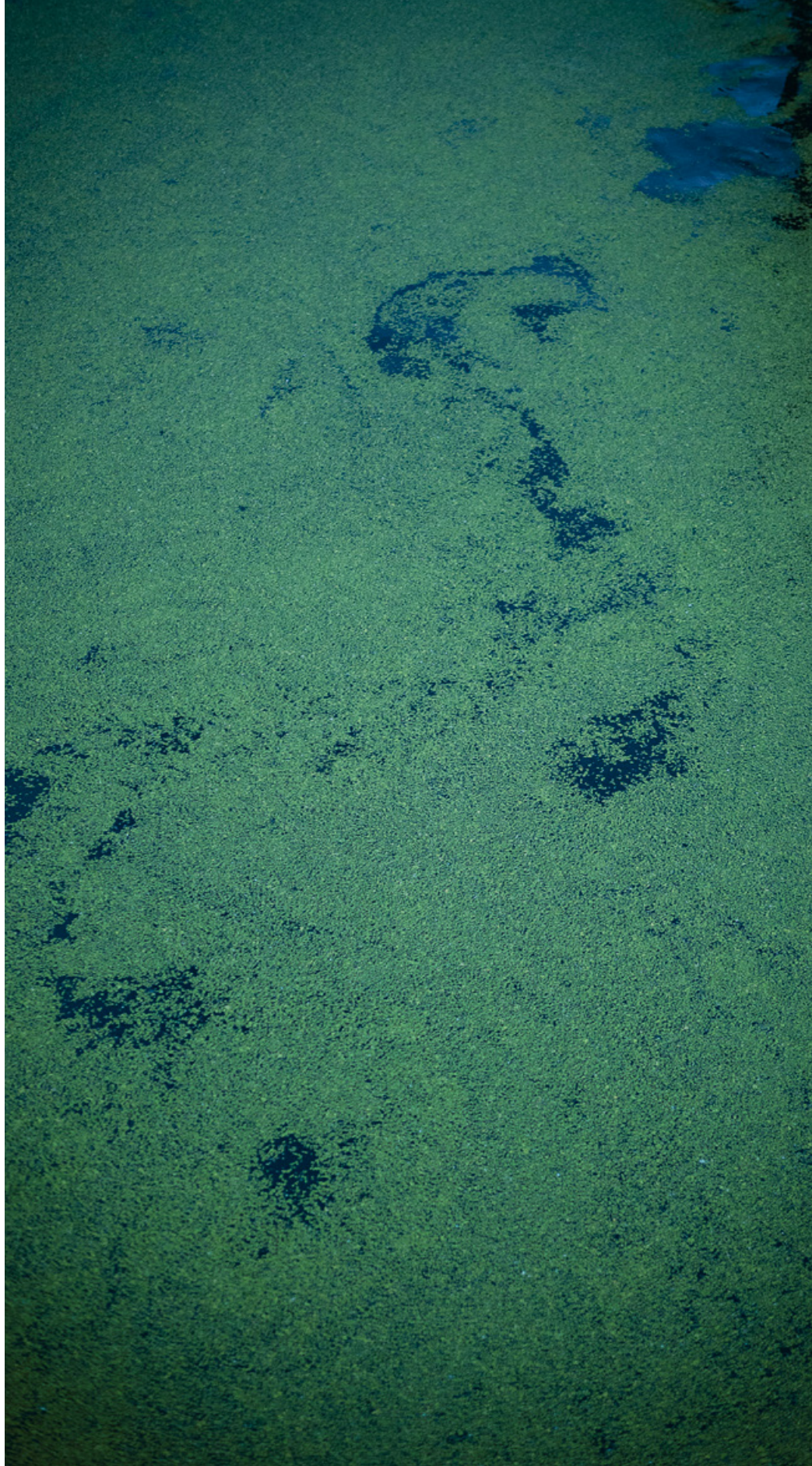www.geruestbau-tisch.de

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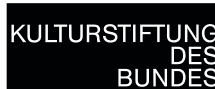
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2018 was a very hot and dry summer in Berlin. Conversely, the place that forms
the subject of this book was built exclusively for very wet days. Through this coincidence
the concrete rainwater retention basin of the former Tempelhof Airport became
the perfect location for the *Floating University Berlin*. With it a magical display of the
anthropocene was transformed into a heavenly laboratory of urban practice.