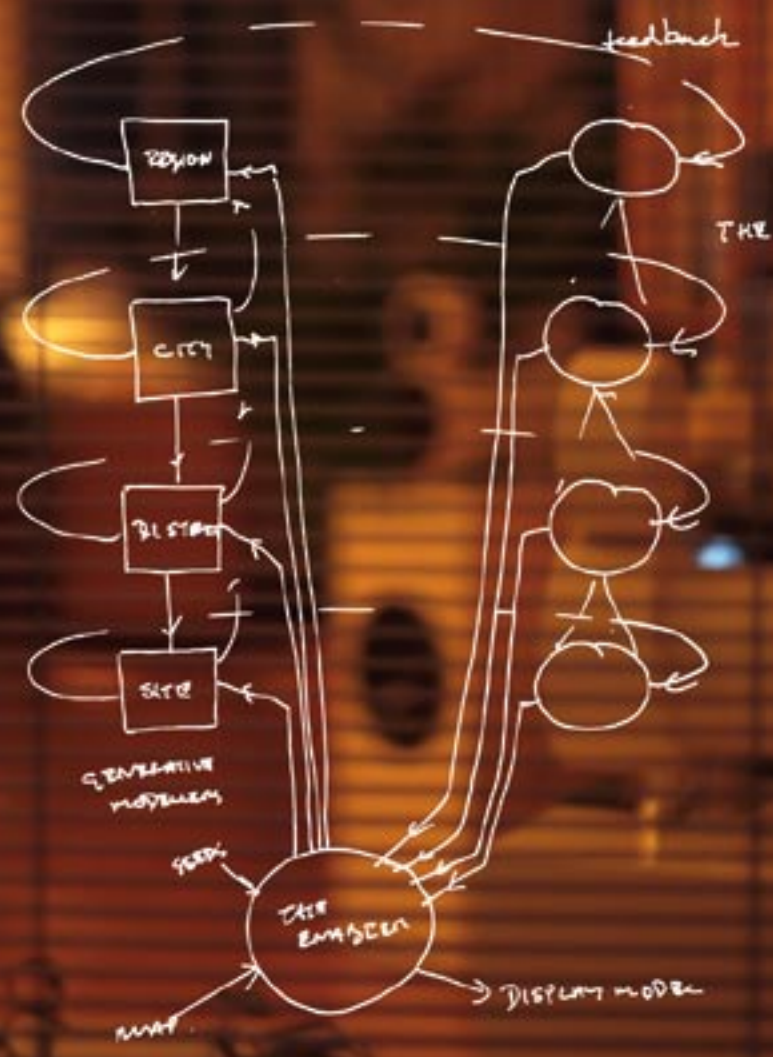


「CITY」 「IN A ROOM」

some pictures
and some words

THE TRANSMITTER



SIMPLIFIED DIAG

[City in a room]- 'Cooking with John Frazer'
Building an evolutionary city in a 24 hrs pressurecooker

We have built a city in limited time, 24 hrs, and in limited space, one room. In a 24 hr multimedia Jam multi-disciplinary teams were invited to think, build and translate in 5 hour shifts. Together they seeked to express Frazer's thought experiment, "computing without computers" in real time, engaging all senses. This experiment generates caleidoscopic possibilities. The process is open source; in this steaming pot we collect ingredients for an evolutionary city which are passed from shift to shift by the principle of Chinese whispers; and then stirred to taste. This experiment doesn't aim for an utopian image; it seeks to bring together the dynamic powers that are at work in cities and reflect on the unpredictable outcome. The process aims to built a city in which, to speak with Frazer "... the symbiotic behaviour and metabolic balance that are characteristic of the natural environment..." are at work.

This [City in a room] is to be built and live and vanish in 24 hrs....

SCHEDULE

1. Dinner/brainstorm with John Frazer from 6.00 PM till 11.00 PM. Strings of thoughts will be formulated on the tablecloth that will serve as an inspiration; its scribbles, drawings, words and lines to be read as hieroglyphs by the following groups.
2. Building shift from 10.00 PM till 3.00 AM materializing the city overlapping one hour with the brainstormsession and next shift of builders
3. Building shift from 2.00 AM till 7.00 AM, materializing the city, overlapping one hour with the former and the following shift
4. Building shift from 6.00 AM till 11.00 AM materializing the city, overlapping one hour with the former and the following shift
5. Building shift from 10.00 AM till 3.00 PM materializing the city, overlapping one hour with the former and the following shift
6. Final gathering of all the participants from 3.00 PM till 6.00 PM, reflecting on [City in a room] with John Frazer

WHY

Why is it today that cities continue to get stuck in formal planning processes that so often fail? They don't seem able to tap into so many available alternative or informal resources of the people or place for whom they are intended? Is it not time to think outside convention, to think sideways, to tap the energy and creativity that this could offer?

[City in a Room] is an event intended to do just this, to explore new creative tools beyond convention, to engage in spontaneous ways of imagining cities. To discover clues that such a multi-media jam might reveal...

WHO

Prof. John Frazer has been a pioneer in the development of intelligent and interactive building design systems and evolutionary design computation for over thirty years. His research in this field has been developed at the Architectural Association in London, Cambridge University and the University of Ulster where he was awarded a personal Chair, and most recently the Hong Kong Polytechnic University where he was Head of School and also Chair Professor. He is also an honorary Professor at four other Chinese Universities. His work has been presented worldwide in conferences, and extensively published in journals and books, including the seminal *An Evolutionary Architecture*.(1995)

This project is being developed and funded through the joint initiative of 3 independent Art- and Architecture studios including Pavlov Medialab (Groningen), S333 Architecture + Urbanism (Amsterdam), and Onix Architecten (Groningen), with additional support from Platform GRAS (Groningen Architecture Center) and Peter de Kan Grafisch ontwerp

WHERE:

Pavlov Medialab
Pudding factory
Viaductstraat 3A
9725 BG Groningen

WHEN

Saturday November 1st at 18.00 in shifts across 24 hrs until 18.00 Sunday 2nd

Pavlov Media

We think new media is far too often seen and presented as a new technology. That is why we want to present other aspects that are just as essential to us: new media as a mass communication device, new media as a way of thinking.

One thing is clear: new media is not just about technology but every bit as much about common (mass) culture in the public domain. New media artists are not as much craftsmen as they are thinkers and manipulators of the (mass) conscience. Actually, we could just as easily talk of communication art.

As media artists we would not like to restrict ourselves to the research of aesthetics and techniques of new media. We would also like to bring to light the effect of new media on our culture and force mutations of the consciousness with the intention to open new roads and perspectives. We feel socially engaged without taking up an explicit ideological position. That's why we demonstrate our work in public spaces and every day life, and also make contact with the government, industry and social institutions in our work. Projects include multimedia shows in public space, digital film, music and urban adventures.

www.pavlov.nl

S333 Architecture + Urbanism

It could be said that the critical question for architecture today is precisely the question of practice. S333 finds itself moving more and more away from merely representing the world in its work to forming architectural and urban strategies that operate within the world. This pushes the design possibilities of architectural work, encouraging the invention of new forms, new modalities and new ways of thinking about the converging relationships between architecture, urbanism and landscape. In this sense, S333's projects and research are experimental and explorative, seeking an investigation of higher forms of organization and combinations, rediscovering architecture and the city within contemporary cultural conditions. This approach to design is strengthened through a collaborative and interdisciplinary working method, resulting in projects achieving greater levels of expectation.

S333's work includes a cross-section of projects from urban research, explorative participatory processes, to development framework plans and strategies to realized buildings and landscapes. Current work includes Schots 1+2 Groningen (short listed from the prestigious Mies van de Rohe Award 2003); Vijfhuizen, Haarlemmermeer, NL 2003; Beaumont Quarter, Auckland New Zealand (completion 2004), New Town Center Urbanplan, Nieuw Vennep, Haarlemmermeer (2003), Kipsala, 120 hectare island in the center of Riga, Latvia. (2003). www.s333.org

Onix Architects

The design attitude at Onix can be characterised as a continuous search. A search between old and new, between change and improvement, between neutral and specific, between the obvious and alienation, and between the generic and the architect's signature. During this search borders are crossed, so that the assignment can be stretched and new possibilities arise as to the requested programme. By responding to the changing reality during the design process, the designers are being challenged to improvise and to get the most out of their design. This design attitude works as a mechanism to resist the obvious and create something one-off. A work in progress in which any penchant for the past and the future is rejected. Thus architecture becomes a product of the present. www.onix.nl



24 hour city people





Shift one
dinner for all





Shift one
starters



EINDHOVEN!

SEVEN VILLAGES TOGETHER.

'NO CITY HISTORY

ROTTERDAM: 'A CITY OF THE WORLD MADE IN 50 YEARS

WHY IS THIS GOOD?

- LOCATION (WATER - ROAD)
- NOT TOO MUCH PLACE
- BORDERS
- PEOPLE WANT TO LIVE WITHIN BORDERS

DYNAMICS

DESIGNERS)



Shift one doodles





**Shift one
at the table**



Concept seeding

Shift one

John Frazer has arrived





Shift two (some participants)
building starts 23.00













03.00 am

shift three takes over





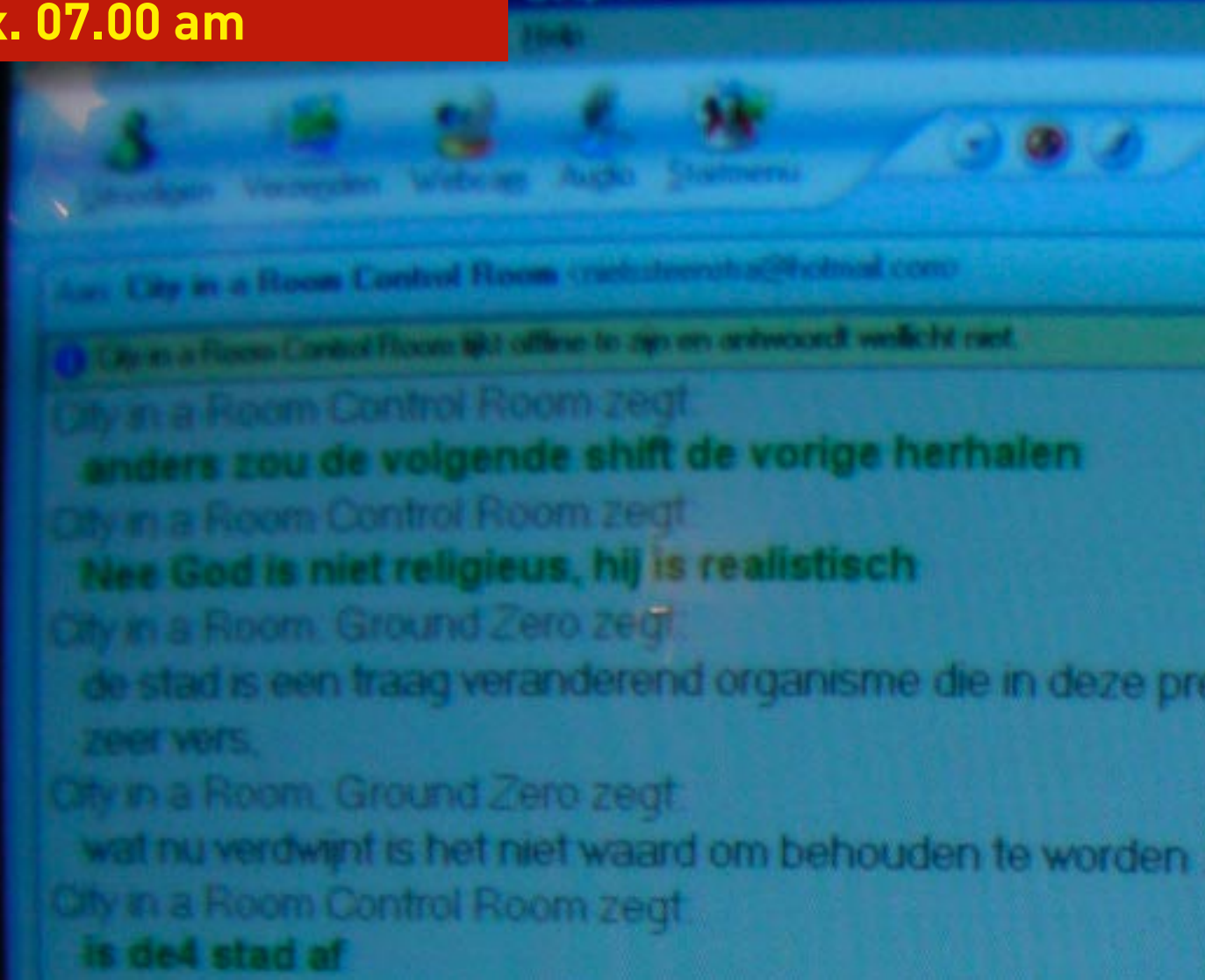


Shift three
approx. 05.00 am





End of shift three
approx. 07.00 am



How participants look back upon the event

Kees Hummelen - Scientist of chemistry
shift 1 sa 06.00 PM - 11.00 PM

The beginning: an (untouched) field, that got defined and prepared, even while participants were still dropping in slowly. A little bit (onwennig) maybe, but reasonably quick people got acquainted and anticipated on the coming events. We were happy to find the diversity of the group.

The smells and sounds of the kitchen area, the wonderful appearance of chef Keith, the menucard, waiting for the delayed 'incubator': professor John Frazer. At the table people discussed in pairs and here and there was a scent of a direction.

So a shapeless web of entrances and openings to an unknown goal appeared. Nearly nothing was jotted down on the tablecloth. Too little, I can say looking backwards, because without the overpowering Frazer, we were able to set some beacons in a pure intuitive way..

It was good that Frazer was delayed, it is a missed chance we didn't use these waiting hours more consciously.

Frazer came in as a unavoidable whirlwind, who for a long time shut down all other sounds (and images, drawings, writings),

The manically stating of analogies and metaphors (evolution, biology, DNA) provoked extensive discussions and explorations.

Interesting as such, but very time consuming and not very productive in terms of our output for the next building shifts.

The few architects around the table became very self conscious (afraid to make mistakes?) The scientists, more free and not hindered by too much respect, were temporarily the ones who caused the much needed counterbalance. It was good that Frazer realised he had not enough time to do his original show. So, due to circumstantial disorders, he had enough time to transmit enough information, give input and steer.

The meal meanwhile, was delicious and generated the luxurious feeling of an ivory tower ambiance.

The conscious supremacy of the clock (very much unlike Frazer's attitude) made us anxious about the useability, the concrete outcomes of the 'end result' of the brainstormsession.

'Houston Control' got nervous.

Chris was very much missed. The lines of Frazer's discourse (initiated by the diner guests) were cut. Frantically we searched for slices of information to pass on. Here and there some quick scribbles appeared on the tablecloth. The first building shift initially watched from a distance, later peeped over our shoulders. They were collectively in despair about the content of our discussions.

What we gave them is at least a spiritual 'primordial soup'. In my opinion this is not explored in depth. Maybe our makings were too abstract and complex for the hungry colonists of a city-to-be-in a room.

Mark Bain - media architect
shift 1 sa 06.00 PM - 11.00 PM

Hi carla, et al pavlov,

Here are some observations regarding city in a room.

I was present for the first session thinking it would be good to be there for the initial spark of the whole operation. In a sense i think it did have this spark though in a sort of convoluted form. There was an interesting mix of individuals who brought forward different backgrounds, agendas and concepts of what a city could be.

It was a little slow to start though perhaps because john was delayed in arriving, so in a sense had bit of a rushed feeling, perhaps appropriate also. I could divide our group into two camps, the practicals and the dreamers. I guess i would place myself in the the dreamer category.

The practical individuals really wanted to define the city in terms of their own experience in relation to existing cities (dutch cities). Ie. Street layouts, urban planning, architectural definitions etc., As if to improve subtly on existing parameters. The dreamers wanted to define things outside of this formal regulation. My viewpoint was more to look at the city as a locus of a kind of crisis which is happening in many places right now in relation to social, economic and global political structures. This is something that is not so present in holland, but is extreme in many parts of the world, with mass migration, landless peasantry, factory farming, and privatization.

Some areas which were mentioned though not elaborated included, de-territorialized structures such as electronic forms of social, living, working arrangements, of additive/subtractive methods of construction and defining place and some of the issues which john brought up regarding computational structures.

I guess in the end, i would have been happy to devise a set of questions which the other groups could have used in relation to their constructs. A nugget of disturbance which could provoke new forms and attitudes to old traditions of urban planning.

Thanks again for the invitation, it will be interesting to see the follow up report.

Best regards, Mark Bain

Keith Bowen - cook
shift 1 sa 06.00 PM - 11.00 PM

My contribution to the city project was to help lay down the foundation of creativity. By supplying my guests with food and drinks, it was my purpose to fire their minds and loosen their tongues. Satisfied in their basic needs they were freed to formulate the collective insight onto the paper to form plans.

To further aid in this visionary process I gave a little talk about the relationship between the seven aspects of taste to the city composition. A cook's cunning is not small in architecture, for he builds strange fabrics in paste, towers and castles, which are offered to the assault of teeth and tongue.

Every important building project in our history includes a kitchen and its cooks, as the two are inseparable. The great cathedrals stand as testament to the influence of the cooks. The architects search for strength lead them to the simple ribbed

design of the boat hull and its amazing load bearing qualities. The hull designers found their inspiration in food, through the humble ribcage structure of the beasts, which served to feed them.

Success is the sum of a lot of small things done correctly. I hope that my small contribution added some insight for the planners of the project City in a room.

Keith Bowen

Gert Kortekaas - city archaeologist **shift 2 sa 10.00 pm - su 03.00 am**

I considered 'A city in a room' an experiment about how settlements can originate and how successive generations react and make changes to them. From a historical perspective, it's fascinating to realize that some elements (the more spiritual/ritualistic ones) have a long life, while others disappear relatively quickly. In fact, within 24 hours we saw a city designed and developed, wholly in line with what history tells us, including the organisation of consultation (government), historic conservation, and archiving (the notes made during the first shift were saved to the end). Apparently, a great deal of continuity was present.

For me, the experiment meant that the predilection for continuity (recognition) confirmed that this is one of the drivers of a city. Nice to have been a participant; almost impossible to explain to outsiders. The next time though, I'd like there to be a greater overlap between the two shifts, as a second experiment, to see whether or not there is greater continuity, more discussion, etc. But then in order not to erase this extraordinary event from my memory, I'll never again be a participant.

Something like that...

Greetings (to you all),
Gert

Dinanda Luttkhedde - artist **shift 2 sa 10.00 pm - su 03.00 am**

After we introduced ourselves, who we are and what we do, the second shift went into the room. We more or less were told to follow up the first group, to study their notes and to join the discussion for a while.

At first we had a passive attitude and were hanging around the tables where the 'gods' had created a new world. The first group had only been focused on thinking, while the second group was to make the project concrete, searching by means of material for an original form and vision.

With a handful of materials, the enormous amount of cardboard boxes with the name of a company on it (advertisement and sponsoring) and a varied group of people who were brought together by the organisation of Pavlov, we stood at the beginning.

Many people in the group were of the opinion that there had to be a plan and the majority of these people choose a round table meeting wherein the structure should be invented. Remarkable in this, I found, was the thought that a structure should be 'invented'.

In my opinion, this structure should be a direct reflection of the structures of the world that we now live in, of the knowledge that we gained in our lives so far, knowledge we got from history. Starting with an invented structure would lead to repetition of the existing problem, in which is shown that the invented doesn't work as it is supposed to.

New structures and ways of thinking appear out of the blue, they are a direct and differentiated reflection on a certain image of the time, culture and context in which a project is launched.

From my vision as autonomous visual artist I think the experiment of the [City in a Room] project was about trying to develop new development techniques, rooted in and based on given data (e.g. the theory of John Frazer, available materials, the watching and interfering spectators and the space in the Pudding Factory), our knowledge and personal experiences.

In my opinion this would be possible by ignoring and breaking through existing and invented structures and from working on- and reacting on -something or some one in this space, alone or in cooperation, social or anti-social, and as such to let a new structure emerge, to recognise and develop this.

Nelleke Koop - artist

shift 2 sa 10.00 pm - su 03.00 am

Saturday night, the 1st November, I was together with 14 other artists (philosophers, architects, musicians, artists) in the second shift. It was a moving, chaotic and interesting experience.

So I was in the second building shift. Everyone entered with his own expectations. Dinanda and I came with a bus full of materials and tools.

I expected initially that in the big space (which I had seen before) everyone would be busy building and that there would be little 'centers' everywhere.

My idea was to react on that and to make a network pattern between all these spots. On all maps of different cities I saw the same pattern of roads; a circle with a straight line across. The circle is the ring road around the city with a straight line cutting through the city; a railroad or a river/canal.

I was anxious to see if something like that could be discovered in the room; a main road (for example to the fridge with beer) with a ring road around the building centers.

Or maybe a tangle of connections.

I also expected a growth process of the works, an exchange of materials in an action-reaction pattern on the work of the other participants.

This was not at all what happened! For one: the workspace was three times as small as I had thought.

From the beginning there was a division between people who wanted to work bottom up and people who work conceptually.

After witnessing part of the brainstorm session, the discussion at the diner, I really wanted to get going. So I did.

For the highway-pattern I had taken black plastic, out of which I cut banners to lay through the space. Space was restricted and after negotiation with the others I attempted to lay out a route.

Later that evening someone else was busy with the same idea, but he used a much more practical material: rope.

We decided to cooperate and in the end edited a video together.

In this project I really saw reflections of the 'big', 'real' society. For example how

one takes a position in a group, whereby the different characters clearly appeared. Is someone modest or does he want to leave his mark on things, is someone open for cooperation and compromise or does someone work from a clear plan with an overview, or does one just start building from scratch to give way to the process of growth.

The 5 different generations, each with their own developments, bear a resemblance with our city in the course of history.

Take the way New York developed, for example, starting from disorder till the metropolis we now know.

The first group, who got to build on ground zero, started with chaos and anarchy.

The second group made a party, the third group reacted by restoring order and went to work in an ordered way.

From the last group I heard that they considered making an archive or museum and that they expressed the phenomenon of city in a far more virtual way, with the help of technological tools.

The project has really had an impact on me, especially after the evaluation and the inspired words of John Frazer, who energetically and enthusiastically talked about the project. He hoped that from this group the ideas of evolutionary architecture would spread through the city.

But, as he too agreed, this is a process that is going on anyway. So it doesn't need so much a catalyst but to establish an awareness of this. It is an interesting development how a society grows through the influences from individuals (one's character and wishes) and exterior influences (geography, politics, culture)

I am happy to have participated, although things were totally different from what I had expected.

Nora van der Ziel - artist

shift 2 sa 10.00 pm - su 03.00 am

My plan was to step into the workshop unprepared. With a plan B to do something to focus on a re-evaluation of ground and environment.

Looking back, I was happy to be in shift 2, while there was nothing there.

So I could start with the basics: ground. Ground beneath your feet is mostly considered without saying

Most of it is expropriated, taken over, or completely built over.

From the start everyone just wanted to get working immediately, no discussions first..

We came after shift 1, which was only theoretical. So this motivated the Lets' do it! attitude.

So building from nothing. Everyone took his / her own space. So I also quickly chose a space for Plan B.

City cell / Holy ground

The making of a city cell. 2D. Some parts of the ground show estrangement (Green). Others show brothers and ties.(Orange)

From 2 D drawing to 3D environment.

I started, as architects do, with a 2 D drawing of a city (Top down) Everyone around me worked in 3 D. I thought about how to transfer 2 D to 3 D, because I didn't only want to make a drawing.

Within no time a quarrel about space, territory and ambition.

At first there was no connection. Acting on your own and building your own space. In the end you ran into each other so you had to negotiate.

People walked over my drawing bluntly. This is why I described the whole thing. After stating that this was holy ground I got a lot of adverse reactions. Because people equated holy to church.

My next mission was to make clear that holy is much more than church.

If I would have called the ground church it would have been in real danger.

A Church stands for a certain idea for a specific group of people and ideas of a certain time.

The open form of holy made people respectful and gave way to their own interpretations and values.

This is why this place lasted so long after.

Not that this place was central, but the values that get shape and significance in different places.

The storm

One of the participants of shift 2 didn't feel at home in the city. He saw a chaotic city, with people who just acted. So he transformed himself into a storm.

Like a real storm: disrespectful and destructive.

He destructed part of the holy ground (not the core) and the local café.

It was not possible to discuss with this storm, but he made his point.

Everyone built further.

Difference was, that people looked around to see the bigger picture.

My 2D drawing didn't make it, but the round 3D city centre stayed.

This went on to the next shift!

Looking back.

All the different shifts feel like different phases of history. From the stone age people to the futuristic cyborg city. Acting was often based on action-reaction. I found it in the whole a linear thing.

Mankind has gone through a development concerning itself and the environment.

The further you go into the future, more estrangement appears.

It gave me insights in processes and people.

How people act from different viewpoints.

And how a city can grow without viewpoints and studies.

I know for sure that the first people on earth were not architect or artist in the form we know it now. It had do more with the basics and creating a safe place.

How different everyone thinks and at the same time what stereotypes we all are.

How easy it is to get into confrontations!

And everyone does whatever, complicated behaviour.

So this project gave me a lot of insights about processes.

Now.

What is my role in this city? What do you take in from history and what do you hand over to the next generations? What are good forms to pass on? A good form stands by itself.

What do you stand for? What do you participate in? Do you decide to become a storm, or are you simply one? Being a storm together? Or do I become a café and that's it?

I was intrigued to see how a bit of sand with an apple and a pear and three texts survived all these shifts.

When the next shift started working I was really afraid it would not survive.

When I saw them consciously sweeping the floor around it and taking care, I was surprised and had a good laugh, and went to sleep with no doubts.

Till the next shift of course. I contacted shift 3 via the internet and asked them to give a good word for the holy ground during the exchange with shift 4.

This is how far my influence reached and I had to let go.
Can I trust the people of the future to act good by nature? Or maybe I should just email 2150.

Theory behind holy ground: Lewis Hyde, "The gift; Erotic life of property".
3 circle system giving back respect to nature. (Human-priest-nature).

Questions:

Everyone who wants to know more about the principle of the 'Holy ground' can email me.

I am anxious to know what other people get out of this.

Is there something like the history of estrangement, or is this something of all time?

People mostly don't see the Big picture or themselves; so how to act ?

You can only react, reflect, follow your intuition, learn, do.

Christoffe de Jongh - from squatter to project developer
shift 2 sa 10.00 pm - su 03.00 am

Dear Team,

It's now Saturday night, three weeks later, and I still can't get my mind off it:
Why? Because those 24 hours were 100% circular, a totally cyclical process,
without much planning and programming (on my part).

I entered - as an elder youth - unprepared and was hardly aware of the program
and title 'city in a room', which later proved to be the perfect name.

I took part in the second shift and had difficulty connecting to the first discussion/
interpreter/thought shift, but apparently the foundation was laid: following an
unsuccessful meeting, we spontaneously began brink-building (400 AD, Great
Market), like we primitives are supposed to do in the local 'Hondsrug' landscape.

The results of shift two being known, we then went upstairs where we were
amazed/surprised/delighted with what we saw and communicated via headphones
with downstairs; a true Dutch Labour Party (PVDA) city renewal (re-)regulation
with blueprints, pub and a bond of 'we against the rest'...until, anyway, this happily
also got out of hand just like upstairs, and we endlessly discussed and examined
what had happened downstairs.

Went home at 9 a.m. (not feeling fresh), returned again at 15:45, and to my great
bewilderment I found a completely changed city-room.

Strange islands boxes game with velvet underground/timeless Satie-like
computerised cello music. And after I got over the shock, I saw it: We were back
at the beginning, maybe even before the beginning...it was the (terp) mound
landscape of Groningen/Drenthe around the time of the conquest of nature in 1000
BC.

That was a shock! Then upstairs and quite drowsily enjoying the collective thrill,
with that weird professor, I know him from the village building in London in the
late 1970s....

This is unrepeatable, and you shouldn't want to.
Do take the next step, but then different!
I would like to contribute, if desired.

Thanks for a unique night/day,
Christophe de Jongh

Dagobert Bergmans - architect shift 3 - su 02.00 - 07.00 AM

Cities Wake

Shift 1 teaching culture [THE LECTURE]

This shift was creating a foundation for the city in a room. It started the process which ended in a quite a sharp atmosphere. The dinner did not establish a framework or rules nor goals by which the city could or should evolve.

Shift 2 pioneering culture [THE ANARCHY OF THINGS]

Arrived unaware of the previous discussion/lecture, inherited the tablecloth without conclusions and a tension hanging in the room. Within no time, this shift of individuals pursued their private interest. They started building their own private thing, only slightly bothered by the other inhabitants. The tension built up and one of the unproductive elements sparkled the first signs of a split and a union. Oddly enough the united group of 'independent individuals' were now fighting an individual who demanded a more coherent group process.

Shift 3 reacting culture [MINI CITY SCAPE]

Having viewed the previous shift turning into a tense period, and anticipating a long night this shift decided to be more receptive of each other and have some sort of group coordination. Which consisted out of a 'city hall', and a polar development on the other side of the city (the spiritual centre and food supply), a third connection appeared to the goods yard, the rest of the process was more or less dependent on the exchange between neighbours. A landscape appeared where the differences were enlarged and balanced not taken away.

Shift 4 pop culture [TINY-TOWN]

Again the next group reacted by a twist on the previous shift, the differences were equalized, the landscape sculpted until the scale of the city was practically 1 to 1, space became refined, spatial relationships were tweaked. A baroque series of nice rooms within a room.

Shift 5 concept culture [ENFORCED CITY]

The 5th and the last shift was severely shocked by the result they were confronted with. They did not have any other answer than killing the 'ugly beast'. In this group there were some leaders forcing all individuality out by organising one opinion. "Clearly the previous shifts did not understand what a city is about, our task is to make things right again". Being the 'aware' shift, history carefully got its place and the future was projected, the individual culture was incorporated by allowing a couple of artists to (re)animate the city by the introduction of urban noise.

DOING IT WRONG, THE RIGHT WAY TO MOVE FORWARD

What was interesting about the event was how the sequential shifts all in their own way thought the previous generation had done wrong. The effect of which was a set of truly different cities where produced.

First building shift started with individual anarchy after a cryptic lecture.

This shift was perceived as an antisocial shift and therefore founded a reflective social third shift.

Which was perceived as an absolute mess by the fourth shift, which then made it all beautiful.

The fourth shift was perceived as absolutely **WRONG** by the fifth shift, which wiped it out and started all over again.

SO FAR I AM VERY EXITED

The processes of the groups were the most fascinating of this event. Nevertheless I expected more about the growth of the city and less about the group processes, and I was wrong on this. But what did we learn?

CITY IN A ROOM II

Just a few of the many ways to make a "City in a Room 2" into a success

BLOW UP SCALES: the walls of the room are always present and very hard to deny, a space with more horizon and less wall would be truly perfect. A larger size will introduce a level of abstraction that can potentially survive. Another way would be to introduce some kind of reference to a landscape.

STAY UNPROFESSIONAL: the effect of having professional urban/spatial thinkers in the workshop is that they think and work on a different wavelength. The brief of the workshop is processed in a totally different way. Limit the amount of urban planners unless they will act individually.

MEDIA MUST MIX: a real city is multi-layered and complex, a city in a room needs some kind of abstraction where all things are working on an equal level, electronic media do not communicate with the other material media and do not communicate with one another. Limit the media to the spatially effective ones.

DEATH AND LIFE IN CITIES IN A ROOM: introduce a mechanism of manipulation and failure other than creativity and taste of the participants.

Rob de Haan - computer game designer

shift 4 - su 06.00 - 11.00 AM

I have no experience in architecture so I decided to build a virtual space wherein this city could be built.

I managed to make that space, but for the architecture part, I had no time left.

So here is my conclusion: no knowledge of the subject and no time to learn more about it.

What lasts is the memory of a humorous Sunday morning.

Rob de Haan

Frans van Rieke - sculptor

shift 4 - su 06.00 - 11.00 AM

That the party they had organised (all with video spectacle and self composed dance tracks) should be continued elsewhere and that we unfortunately could not accept their (well-meant) offer to stay and help us.

When finally the terrain was occupied by us, we gathered in the meeting place, to discuss the issue,; do we build on what the preceding generations had left us or do we demolish to give room to a radical change of course (of urban planning)..

Before we made decisions, we went to consult the tablecloth, that was intended to

be a guideline in the first place.

This appeared to be unused until now; it was hidden under some building material. So we dug it up and hung it on the wall of the meeting place.

I think that more than what was on the tablecloth, it was the whole action that stood as a symbol of the spirit in which we would go from then on.

It was a deed of recognition; we were the Renaissance and this notion united the whole group.

Nothing was to be demolished; it would be ordered, eventually moved and above all, it had to work better as a whole.

Two participants wanted to frame the action with music; a composition for cello and techno; they found the 'holy ground' a perfect spot for this and in the sphere of 'historical reliving' we covered the location by building a cultural centre. But we created a catacomb through which the old terrain stayed attainable.

Further on we designated industrial and agricultural / recreational areas.

The info centre was moved to the city centre.

We gave the nightlife area a face lift.

When the next shift came, and acted as meant to on the different locations, we saw it all worked well; our work was done.

After us the demolisher...

Concluding I want to point out the influence of the moment where every generation is bound to; it is obvious that a nightshift organises a party and then gives the city to the morning shift, who starts to tidy up.

The question is whether this is different from reality or does a city have different persona during the day? (this might be a good starting point for the future sequel)

I greet the members of my shift and all others involved.

F.M. van Rieke

Anne Hilderink - artist

(last) shift 5 su 10.00 AM-03.00 PM

Perception/experience

Did we build a city or have we been a community?

Arrival at Pavlov, just before 10.00AM.

Remarkable mix of people, some of them visibly tired after a long hectic night.

Me, I just travelled from Kloosterburen, in the silent Sunday morning, beautiful weather/new day.

Introduction of Nathalie and later on meeting the group downstairs in a circle in the hall, I know no one, am absolutely blank, am unprepared, but very anxious and full of expectation.

Maybe I am the only one in my group who is not from a city, at the introduction I tell that I live close to the sea, up North. It is a special moment; "as if we as a team are going on a journey investigation team, or going for a big task; a rescue action or an investigation team.

While entering, all my senses are open and I read the space with my senses and meet the former shift.

First impression is bunker/war zone

As we are deliberating, after the former shift have gone, we are trying to tell what we see and expect to find as you visit an unknown city.

During the meeting, which has different perspectives, snatches of sounds come to us.

The soundmen are like Nomads, no needs, their home in their backpack, they directly go for the technical stuff and have the city in their head and in their backpack.

They don't join the meeting, there is a natural dichotomy.

We decide to demolish everything, to archive everything, done in general by Pavlov already, and to create an open space where you can move to different segments of a city, the sound, as for example the summons for prayers from of the minarets of the mosque is enough to evoke the image of the mosque or a holy place. Also we decide to use film projection to show the past on the floor and the future on the ceiling.

From then we worked hard. The intention was, that if in doubt or in case of important decisions, anyone could stop the process.

And so it happened. During the work and the process our shift, unlike the differences, became a whole and the group had a vital energy.

Around 03.00 PM we are ready and the room is opened for the public. The space works as we intended it, people walk, stay on the steppingstones and experience the images and sounds.

We go to the room upstairs to evaluate. There isn't a clear round off, alas, but it is pleasant.

As I go home, my energy races through my body and head, it continues to do so all night long and only during the next day I get into my normal way of feeling.

Thank you, Pavlov, I consider this an experience.

Anthony Hoete - architect
(last) shift 5 su 10.00 AM-03.00 PM

Hi Nathalie (Carla and Chris):

Re: [City In A Room]

Thank you for the invitation and your recent e-mail. We did eventually see S.333's CiBoGa building on the Monday morning! Good going Chris...

--

Regarding [City In A Room], I have the following retrospective comments. These I did not offer on Sunday because I thought there was more than an abundance of commentary and thus no need to add my '50cents' worth:

- * the city re-spatialised to room size is a very good concept
- * However, does coupling a temporal concept (a 24hour design event) enhance or complicate this spatial concept? After all the Event is titled [City In A Room] not [24-hour City In A Room]. I think that to pursue the twin concepts (re-scaling the city, re-timing the city) is demanding and necessitates a stricter methodology for 'non-participant' legibility. For example, whilst at the airport I saw children playing with Lego blocks at a table, independently creating their own 'cities' (refer image). The value of a highly formalised building system like Lego is that it provides a basic block (with an implicit object value) through which to design a rigorously re-scaled city. One recognises in the system a kind of space. Cardboard boxes lack this object quality not because of their materiality but because of their scale (refer also to the image of the 1:1000 Minato model from Totalscape). I agree that Architecture is too often object-fixated but by the end of Sunday, the absence of any appreciable object quality obscured the legibility of a [City In A Room] to the

uninitiated - unless one assumed, as Sunday's post-mortem debate did, the most liberal of interpretations. Case in point: some time after the shifts had finished I was asked by a visitor to the Pudding Factory where the [City In A Room] event was: at the time we were standing in the room! I thus think we ended up with a [Room In A City].

* [City In A Room] ended up operating at 1:1 scale which problematised the (re)forming of an urban image with the time constraints. The temporal concept (the city re-timed to a day in its life) dominated any spatial concept.

* HOWEVER:.....I do not want to cast your considerable efforts or ambitions in gloom! By tempering some of the commentary which I thought was overly elaborate given the output (the over-conceptualisation of the city by its 'citizen-builders'), I believe you can develop the event annually into something really good.

* Please invite me another time 8-{:}

I attach an Expense claim for £100 as per our agreement.

Finally please read these comments in good faith: your / the Pavlov event can grow into something truly great!!

8-{:}

We all know that its often problematic first time round! Of course if you disagree or I missed the point completely (likely), then consign these comments to the bin!

Regards / stay in touch/ ka kite ano... and thank you for the invite once again. In Londen or G-gen.

Success...

Anthony

**Harry Timmermans - photographer
(last) shift 5 su 10.00 AM-03.00 PM**

Hello everybody!

I really deeply enjoyed City in a Room. For me it was a new and rather exciting experience. Are there any plans concerning a round off or a follow-up? Will there be an account of the whole thing? I am really anxious to know more Last week I gathered my personal experiences. Maybe you can do something with it.

greetings,

harrie timmermans

Planning and executing projects is for me a process with a Time span of months or years, usually very much as a solo activity. Both working with others in a group as well as getting results in such a short time span was quite an adventure for me. It felt like a pressure-cooker. You put in a lot of ingredients, close the lid and see what comes out of it.

The experience was exciting, exhausting and extremely rewarding. I learned a lot, not only about architecture, cities and rooms, but also about myself. Thanks a lot for offering me this opportunity.

Rolf Kuck/Gianni Albertoe - students in architecture TU Delft (last) shift 5 su 10.00 AM-03.00 PM

City in a Room - Civilization in Compression

project description at <http://www.scoop.co.nz/mason/stories/CU0310/S00142.htm>

The project takes place in a 24 hours jam session, divided into 5 shifts, each involving multi-disciplinary teams that re-interpret the previous teams representation of the city in an room approximately 15x15x4m. The results are spontaneous mixes of accident and design, intention and imagination. Our team was allocated the last 4 hour shift where we took over the torch to visualize the city we thought would come to be.... and with the opportunity to have the final word. The arrangements of the other shifts looked like a copy of the city outside or the real world. Our group agreed that there should not be any copy of the city we know

We decided that our representation, should be unlike those built in other shifts, which were translations of the City of Groningen immediately outside or other ones, cities of garbage to cities of holiness, either in history, the present or in imagination. We sought to create an abstracted visual idea of a toolbox, which could be used to create new cities. Cities for the senses, and for open minds. The first thing we did was to destroy the previous representation, removing all spatial delineations (which were marked by a huge number of cardboard packing cases) and shifting them to the sides to be rebuilt as walls lining the interior of the room. or if you like, repository of old cities and their collective memories and histories.

Next we put in the notion of fragmentation by raising a series of stepping stones that covered the entire floor of the room, for we felt that the world is no longer, or never was, an even expanse of land or sea, but an archipelago whose islands are separated by differences in technology, wealth, peace, war, cultures, the have and have nots. But these separations are connected by (the same) packaging cases linked together, to suggest contact and the flow of relationships that communications and electronic media allows. A diverse series of historical images and future envisionings were projected on the floor and ceiling to bring a sense of continuity. And as for sound, recordings of traffic noises, Islamic calls to prayer and an eclectic mix of music. A table of food and drinks left in this discordant mix covered the taste and smell department.

The work concluded and a 'debrief' was conducted, with summaries of the different shift's intentions and process, incoherent ramblings, bouts of poetry, diva-esque posturing, wry grumblings, and wistful, holistic declarations. (Throughout the debrief, a pair of dogs, black and white, wandered around the room.) It was concluded by John Fraser, who declared this mad and vibrant resultant a roaring success.

Josje Kobes/Sijhe Kingma - artists (last) shift 5 su 10.00 AM-03.00 PM

We entered a room full of chaos; boxes were everywhere, you could hardly move. First we gathered to think about a communal approach and the first conclusion was, that the room was too full.

We were in the last shift and decided that our city should be a city of the future, with an open atmosphere.

We decided to cover the existing buildings on video and project that on to the floor, to preserve a little bit of history.

It was already our intention to project images, so we took it upon us to do it.
And from that moment time fled.
Before we knew it, we only had one and a half hours to finish our work.
We managed to make the film, but no time left for the history-part.
Meanwhile our team members were busy tearing everything down and built it up again.
An open space with platforms made of flat boxes, the space filled with a city soundscape and our video projected on the ground.
This gave it in the whole an extra dimension and more depth; and also a modern image.
Our goals were met.

Our group cooperated well and we regularly came together to discuss further developments. So in general there was a communal attitude, although the sound boys and us were mostly sitting behind our computer screens.
But we also worked from the concepts that we developed together.

Cooperating in this project was an experience as such. We had great fun and consider it a pleasure to have done it.

Josje Kobes en Sije Kingma, media artists.

Ava - architect
(last) shift 5 su 10.00 AM-03.00 PM

Chris, Natalie and Carla

I would like to thank every body who was involved in the workshop and made it a success.

we are involved at the VR centre for the built environment at UCL with research using generative methods, hence and according to the guide lines, I expected the workshop to be more involved with generative tools, i.e evolutionary software. But after taking part in the session, I have realize how interesting the whole exercise was, especially the interaction (or not), between the different generations and the different groups in a generation and even the change of thinking direction within the same group or even the conflict of ideas. I addition it was interesting to see how the interpretation of the what was achieved by a generation, which was sometimes different than what at least some people in the generation were aiming at.

I would be interested in taking part in the interaction that may occur among the different people that participated in the workshop. I would also like to ask whether the recorded movie clips that show the evolution of the whole process, could be made available for the team members.

You might like to have a look at what we are doing at the Bartlett:
MSc in the Built Environment: Virtual Environments:
<http://www.bartlett.ucl.ac.uk/ve/>

or have an overview about what we are at the research centre:
<http://www.vr.ucl.ac.uk>
Thanks and hope to hear from you soon.

Ava

[City in a room]_01 – 02 November 2003 @Pavlov Media_Groningen_Netherlands

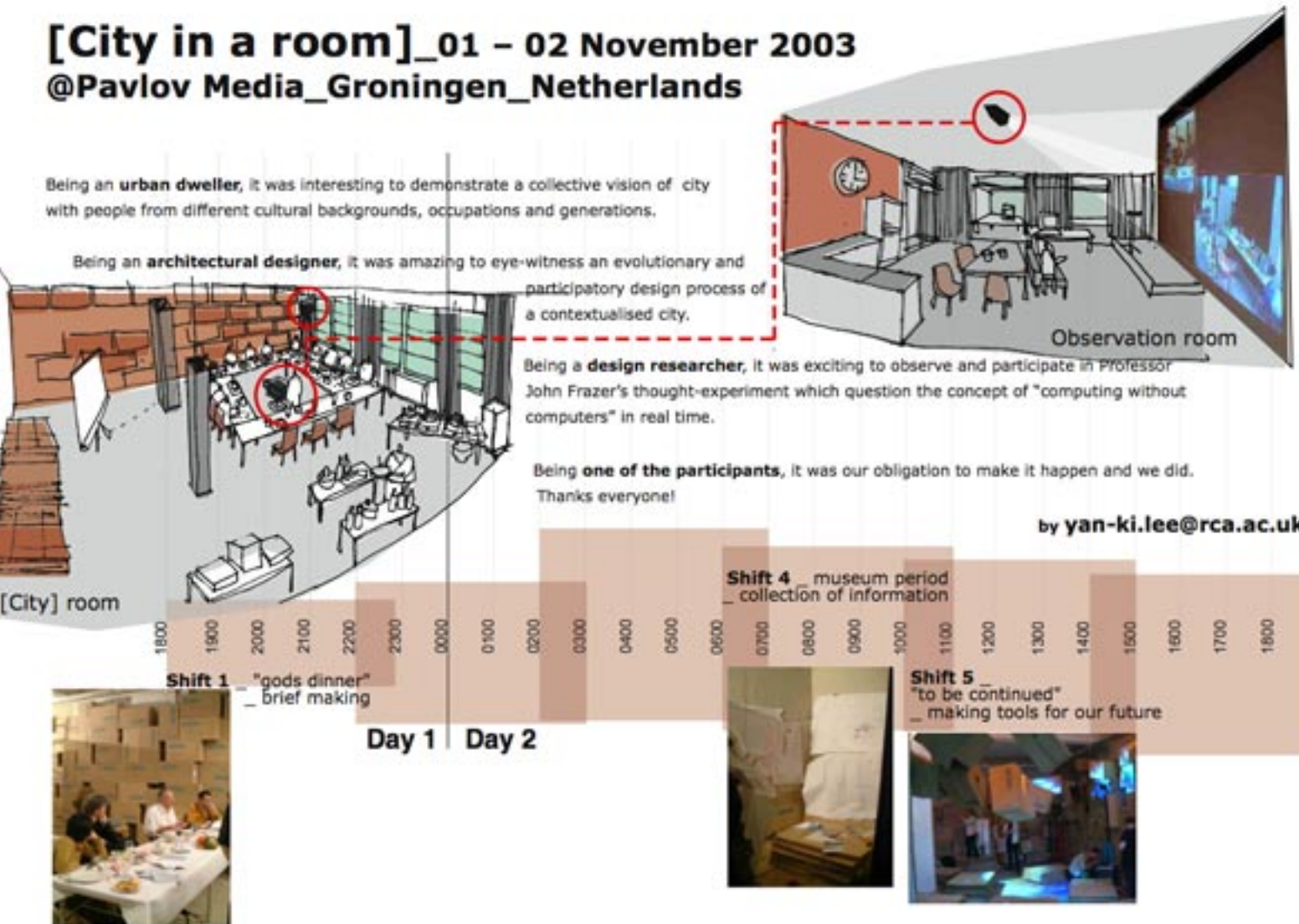
Being an **urban dweller**, it was interesting to demonstrate a collective vision of city with people from different cultural backgrounds, occupations and generations.

Being an **architectural designer**, it was amazing to eye-witness an evolutionary and participatory design process of a contextualised city.

Being a **design researcher**, it was exciting to observe and participate in PROFESSOR John Frazer's thought-experiment which question the concept of "computing without computers" in real time.

Being **one of the participants**, it was our obligation to make it happen and we did.
Thanks everyone!

by yan-ki.lee@rca.ac.uk



Grow with the flow: the architect as DJ

Nathalie Beekman, Thuur Caris and Chris Moller

It started slowly, but once it got moving, it really took off; we couldn't be stopped. Sleep? No longer relevant. The night lasted forever; hours seemed like years, but we were running on natural amphetamines, so before we knew it, it was 24 hours later. And then, when it was over, we wanted more, more, more.

Everyone has a different recollection of what actually happened, but there's one thing we do agree on: This was totally not what we'd expected, and if you weren't there, there's no way you can imagine what took place.

This isn't a description of a house party, but rather of '[City in a Room] 0.1', a 'rave' held on November 1-2 in the media lounge of the 'Puddingfabriek' in Groningen. 'City in a room 0.1' was a 24-hour multi-media jam in which 75 architects, artists and scientists simulated and experienced an urban society in a closed room. Five successive generations had the room at their disposal, with one generation

replacing the other every five hours, with a one-hour overlap between the current and next generation. It was allowed to build on what was already there, as it was to destroy what the previous generations had set up. All forms of media were permitted. An evolutionary process in a pressure cooker.

The impulse was John Frazer's ideology, which developed during 30 years of research into evolutionary architecture. Chris Moller (S333 Architecture+Urbanism), Alex van de Beld (ONIX architecten), Nathalie Beekman and Thuur Caris (Pavlov Medialab) and designer Peter de Kan took these ideas to create an experiment in which new forms of design were explored. No longer building for eternity on the issues of the day, but sowing and leaving to grow. Designs based on interactions with the environment. Thus, Frazer's philosophy was converted into an experiment.

The reason for initiating this was a shared interest in the psychospherical quality of cities, in which processes are more important than objects. More of a bazaar than a cathedral, and transcending the materialistic triangle of architects, governments and project developers. One could see it as a critical protest against the view that there exists something like a recipe for a city; the modernistic positivistic assumption that the intellect can shape the world. This is an investigation of an alternative manipulability: city people are regarded as experts, and they are set to work.

So what did you actually see occurring? After a hectic brainstorming dinner presided over by John Frazer, the tablecloth, covered with notes jotted down by the dinner guests as well as stains, remained behind as a kind of 'conveyance document'. The succeeding generations then stormed into the room, one after another, soundscapes were made, music, video, digital graffiti and animation, and here and there some people even cooked meals. There was much discussion and building with boxes and monitors, beginning anew with each new generation. But this wasn't what made it so interesting.

The remarkable aspect was in the process itself. Take, for example, the strong action-reaction patterns between the different generations: if one group chose a certain approach, then the succeeding group simply had to do it totally different. Also striking was the strong territorial behaviour of the groups: time and time again, the room was immediately annexed and marked. And, last but not least, there were the spontaneous forms of self-organisation: via open discussions, each group quickly developed its own philosophy or mores, which most of the individual members then adhered to. For example, the first generation designated a certain area as "sacred ground", and every succeeding generation preserved this area of sacred ground to the event's conclusion.

The experiment was an evolutionary machine in itself; an idea was planted in a fertile situation. In this case, the City was the seed, the Room and its population the soil. Or was it the other way around? Not surprisingly, a participant remarked at the end: 'Frazer was right, people are the DNA of the city.'

What actually was built is of minor importance. The significance lay in the thought processes and how these ideas were then developed. Every combination of participants at their "moment in history" created a new situation that produced a new formula for the concept of a city. But still, the available 'building' materials were in some way influential. Easily transportable and replaceable materials proved to be the most desirable materials, as they made it possible to be flexible with the devised concepts. If the experiment had been conducted using granite, no doubt the processes would have evolved very differently....

'City in a Room 0.1' is the first in a series of experiments studying architecture and other forms of creative construction. The approach might as well be used for software design, music or scientific theory, as for architecture. What are the similarities between evolutionary architecture, language, the Internet and a DJ's set? The capability and intention to interact with audiences and to react to changes in use and surroundings. This means a change in the principle attitude of the designer. It's no longer the design that steers the behaviour, but the other way around. Grow with the flow!

The composer seeks an audience that likes his music; the DJ seeks music his audience likes. DJs are the artists of the present day; they find their direction in styles and trends through direct interaction with their audience. Back in 1995, was Brian Eno already talking about the phenomenon of the DJ when he said: 'Nowadays, the artist is a curator; he's now regarded more than ever as somebody who connects things, as somebody who scours the vast plains for places for possible artistic attention and says: "I'm going to call attention to this sequence of things."'

It would be a contradiction if 'City in a Room 0.1' had led to a well-rounded set of design rules. It was a first rough exploration en route to a model that may one day be put into action as a creative element in professional design processes. The experiment knows only one simple method: the creation of a condensation of time and space in which a number of interdisciplinary designers/users were put to work with the request that they react to the situation they encountered. With this experiment, the evolution in the thought processes of the designers was stimulated and hopefully accelerated, because, as John Frazer noted, 'Nature has all the time in the world; we live for but one generation.'

(to be continued)