

Three Excursions

Four Installations

Guest Comments

Autobiographical Notes

Prologue, References, Outlook

Hinnerk Utermann

ARCHITECTURES OF PROXIMITY

Architectures of Proximity

Reflective documentation

Part of the thesis project Architecture of Proximity

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I hereby declare,

that I have independently written/produced the reflexive documentation of my thesis in accordance with the principles of good scientific practice and have not used any sources and aids other than those indicated, and that this reflexive documentation has not yet been submitted in any form for evaluation, neither in Austria nor abroad.

30.12.2024

Signature

A handwritten signature in black ink, consisting of a stylized, cursive 'H' followed by a series of diagonal strokes.

Abstract

Architectures of Proximity explores the experiential understanding of shared spaces and proximity through a 'building as research' approach. The work is inspired by Edward T. Hall's notion of *proxemics*, architectural traditions such as the Japanese Teahouse, and artistic references such as Absalon's *Cellules*. The project proposes a 'miniature utopia' for encounters between strangers and acquaintances. Four installations, *Space Compartment One*, *Hochsitz*, *Talking House*, and *Der Nächste*, serve as experimental apparatuses for hosting gatherings between two people, enabling reflections on proximity, hospitality, and in between spaces.

Through these installations, *Architectures of Proximity* explores the expanded role of the architect as host, arguing for responsive and responsible design that prioritizes lived environments over abstract planning. This artistic research foregrounds subjective insights and embodied knowledge, using an autoethnographic approach. The methodology resists conventional documentation of interactions within the installations, focusing instead on the process of making and the dynamic exchange between materials, tools, and the creator. Combining autobiographical notes and a detailed discription of the processes of modeling as research, the work critically examines the relationship between built environments and human relationships.

Prologue

In *Architectures of Proximity*, I take on a fundamental concern of being human: How we live together.¹ To explore this concern this research does not take a traditional philosophical or scientific approach. It is not even looking for an answer, nor is it looking for explicit knowledge or understanding. My proposition is that how we live together cannot be researched and answered via theory but rather can only be experienced by way of practice.

This research is therefore an inquiry into possible modes of existence, where the subject of living with one another can only be experienced through actively sharing space. *Architectures of Proximity* thus takes a practice-based approach, of trial and error, of ‘building as research,’ to seek insights through experiences.

On a practical level, the question of living together becomes one of material and immaterial distances, and to explore these questions, *Architectures of Proximity* relies on the building of constrained environments for two people to gather in. These are spatial situations that make the complexity of human communication and interaction tangible.

Architecture

Architecture is the discipline that deals with the design of the built environment and anticipates it by way of visions and utopias. Planning generates ideas for future realities of living. Houses, apartments, and cities influence how people live together; they effectively shape their lives.² The relation between the tools the architect uses to develop a building, and the reality of its inhabitants’ lives is

1 The question refers to a lecture series given by Roland Barthes at the Collège de France in 1976–77, with the title “Comment vivre ensemble” (How to Live Together), which was published posthumously. The lecture explores how people live together in different situations and how close or distant people are in certain places and situations. In his exploration, Barthes undertakes a literary search for places such as the island, the chamber, and the desert. See: Roland Barthes, *Wie Zusammen Leben. Simulationen einiger alltäglicher Räume im Roman*, Éric Marty, Claude Louis Coste and Horst Brühmann (eds.), Frankfurt a. M.: Suhrkamp, 2007.

2 “We shape our buildings and afterwards our buildings shape us,” is a quote from Winston Churchill and the Commons Chamber, “In October 1943, following the destruction of the Commons Chamber by incendiary bombs during the Blitz, the Commons debated the question of rebuilding the chamber. With Winston Churchill’s approval, they agreed to retain its adversarial rectangular pattern instead changing to a semi-circular or horse-shoe design favoured by some legislative assemblies. Churchill insisted that the shape of the old Chamber was responsible for the two-party system which is the essence of British parliamentary democracy,” URL: <https://www.parliament.uk/about/living-heritage/building/palace/architecture/palacestructure/churchill/>, accessed on 10.20.2024.

highly abstract. The tools are difficult to understand, and not only for the layperson. A great deal of knowledge and skill is required for constructing buildings. The power that planners and architects have, often leads to an overestimation of their own abilities, while the effects of their actions are not taken into account sufficiently.³

Critique on Architecture

As an architect, I have been critical of the profession from the beginning of my studies. Architecture is first and foremost a practice of the design and construction of physical structures. Both architectural education and practice focus on the creation of physical buildings, where practicing architecture includes drawing and modeling, using planning tools for solving problems and projecting buildings. They relate to the built construction—the walls, the floors, and the ceilings—and anticipate these in terms of planning. These practices relate to the built envelope; the living spaces created seem to only be a by-product. People's individual space and the space of their interaction that is created through communication

and spatial behavior is only marginally addressed and adhered to in the form of norms and rules.

Self-experiment

Architectures of Proximity is a self-experiment on the modalities of being together. Within the framework of this artistic research, I propose an expanded role for the architect-artist. What if the architect were a host or a co-host? Someone who proposes a structure rather than a finished building? Someone who enters into conversation with others?

Architectures of Proximity

A focus of this work is the notion of *proxemics*, understood as material and physical distance/closeness. It is about architecture, spatial settings, and about the senses and physical bodies that exist within a material environment. It is about the distance between these bodies that are attracted to each other by an inner force.

Japanese Teahouse

A point of reference for this research is the Japanese Teahouse, which I came across during my year of study at Waseda

3 "Sobald jemand ein Gebäude hinstellt, das eine Lebensdauer von 100 Jahren und mehr haben wird, ist das ein gewaltiger Zugriff auf Lebensverhältnisse. Das Beste, was ich als Architekt in solch einer Situation tun kann, ist, mir selber einzureden: 'ich darf tun, was ich tue, weil ich weiß, was leben ist, weiß, was eine gute Form des Lebens ist. Ich habe über Idealcontainer für Menschen lange genug nachgedacht, und ich weiß, in meinen Behältnissen zu leben, ist absolut menschenwürdig.' Kurzum, diese Architekten waren gut beraten, sich zu ihrem Größenwahn zu bekennen." (As soon as someone erects a building that will last a hundred years or more, that is a huge interference with living conditions. The best thing I can do as an architect in such a situation is to persuade myself: 'I am allowed to do what I do because I know what living is, I know what a good way of life is. I have thought about ideal containers for people long enough, and I know that living in my containers is absolutely dignified. In short, these architects were well advised to admit to their megalomania. [Trans.: H.U.]) Peter Sloterdijk in conversation with Sabine Kraft und Nikolaus Kuhnert, "Architekten machen nichts anderes als In-Theorie," *archplus* 169/170, (May 2004), pp. 16–23, here: p. 23.

University in Tokyo, Japan, in 2007–08. Intensifying my exploration of interior spaces during my architectural diploma project, titled *Drei am Feuer — Ein Turm für die Metropole* (Three by the Fireside—A Tower for Metropolis), this included an analysis of four Japanese teahouses and developed a space that was inspired by the Teahouse. What attracts me in the Japanese Teahouse is its sense of transience and imperfection, its *wabi-sabi* aesthetics and its function as a niche within the fabric of the city.⁴

*A good place to hide yourself
When depressed
even in the mountains,
The hut under the pine tree
In the middle of the capital*

— Takeshi Sekirekishu⁵

Cellules by Absalon

My research was initially inspired by a body of artworks titled *Cellules* by the French-Israeli artist Absalon. I saw an exhibition of his at KW Institute for Contemporary Art in Berlin after I had started working as an architect. The work reminded me of specific spaces explored during my architecture degree, which offered niches of seclusion within the city. Absalon's main work consists of six

different cabins, which he designed and planned to live in, in six different cities around the world. Each cabin, built in relation to his own physical body, was to act as a constraint to shape his behavior and as a place of seclusion. The work shows an understanding of the mutual shaping of people and spaces, residents and their houses, which in my view is an underexplored area in architecture. While Absalon designed his cells as environments that promoted isolation and seclusion, I am interested in spaces that assist interpersonal interaction. Despite my different focus, his artistic work has been a key point of reference for me.

Miniature Utopia

Set against the current political and social situation, which is characterized by profound upheaval and uncertainty, my research explores spaces of encounter with people I know as well as with strangers. The list of current challenges is long: Wars in Ukraine, Israel and Gaza, the rise of the far right in Europe and the US, refugee movements from the Global South and war zones to Western countries, climate change, to name but a few. At the same time, different social and political groups are becoming increasingly polarized and aggressive toward each other, fueled by the echo chambers of social

4 “*Wabi-Sabi* bezeichnet die Schönheit unvollkommener, vergänglicher und unvollständiger Dinge.” (*Wabi-sabi* refers to the beauty of imperfect, transient and incomplete things. [Trans. H.U.]) Leonard Koren, “*Wabi-sabi* für Künstler, Architekten und Designer,” in: *Japans Philosophie der Bescheidenheit*, Matthias Dietz (ed.), 9th edition, Tübingen: Wasmuth, 2017, p. 7.

5 Moriya Takeshi, “The Mountain Dwelling Within the City,” *Chanoyu Quarterly—Tea and the Arts of Japan* 56, 4 (1988), pp. 7–21, here: p. 12.

media. Understanding of the other, the foreigner, or the stranger, fades more and more into the background.

My artistic research counters this development with a ‘miniature utopia’ and considers the modalities of proximity in order to create encounters between people who know each other as well as between strangers.

Limitations

Architectures of Proximity is based on my personal limitations, my body, its skills, abilities, and disabilities as well as my experiences. They form the basis for my practices, understandings, perceptions, experiences, and productions of spatial environments. Some of the limitations that I think are relevant are listed below.

Loner

In this work I reveal myself as a loner, who was raised in the sparsely populated countryside, as someone who finds most encounters with other people superficial and distant and often disturbed by a multitude of external stimuli. The spaces and situations I create in my work can therefore be understood as sites of retreat. Depending on the perspective of the observer they can be understood as prostheses, support structures, or open frames. They seek to create a form of confidential proximity in order to create a sphere of its own. Here lies the drive and motivation for my work.

Dyslexia

I am dyslexic and have issues with reading and writing and with abstract signs in general. Instead, I use physical models as representations of abstract ideas, and I have a particular ability in the making and understanding of physical objects. I call it my superpower.

Preference for Single Gatherings

Over the last years I have noticed my preference for exclusive encounters with just one other person. The one-to-one exchange these generate bears specific qualities that I aim to explore. It allows for undisturbed communication between two people and concentration on a subject matter. Personally, I have an aversion against larger groups. I tend to feel overwhelmed when I’m with more than one person, which may be rooted in my childhood experiences.

Craftsman and Architect

As a craftsman and architect, I have a broad knowledge of construction and planning. This on the one hand helps me to realize my projects, but on the other hand also limits me, restricting me in a certain way. Materials, tools, and processes have been internalized through my practice, where they want to be given a life of their own and tempt me to always do the same.

The Authorial Role

The role of the author in this work is not only that of a participant observer, as is

common in anthropological research.⁶ In this case, the researcher participates in a situation that is already more or less altered through his presence. In the context of *Architectures of Proximity* there is a difference. The author himself has created the research situation, the spatial setting, but is also an actor in the setting when playing the role of host to a guest. Traditional scientific research is not possible within this inquiry, but artistic research, which is subjective in nature, is.

My Body is truly the navel of the world, not in the sense of the viewing point of the central perspective, but as the very locus of reference, memory, imagination and integration. All the senses, including vision, are extensions of the tactile sense; the senses are specialisations of skin tissue, and all sensory experiences are modes of touching, and thus related to tactility. Our Contact with the world takes place at the boundary line of the self through specialised parts of our enveloping membrane.⁷

Questions

In *Architectures of Proximity*, I raise series of questions that relate to four themes: living together, proximity, hospitality, and modeling. These themes emerged during the process of reflection that followed the building of the spatial structures.

As mentioned before, the overarching concern is: How we live together. In this project, I explore the relationship between built and interpersonal space and ask myself what kinds of relationships these environments are able to generate. But also: what does a building tell us and how does it communicate?

Furthermore, I ask: What is proximity? How can it be described, constructed, defined from a design and architectonic perspective? What are the intrinsic qualities of built situations that allow for proximity? How can a situation be built that allows for a certain closeness between two strangers? How can architecture be hospitable? How can architecture become responsive, and responsible, to a lived environment or situation?

Can architectural models provide an open structure for gatherings of people who are strangers to each other? Can an architectural model become not only a tool for preparation and reflection, but also for the archiving of a shared space? How can modeling become a tool for better understanding spaces and our relationships to and within them?

To explore possible responses to these questions, I have designed and built 1:1 scale architectural models that served as an

6 “‘Participant observation’ is a term used for the most basic technique of anthropological *fieldwork, participating in everyday activities, working in the native language and observing events in their everyday context.” Alan Barnard and Jonathan Spencer, “Glossary,” *Encyclopedia of Social and Cultural Anthropology*, London and New York: Routledge, 1997, p. 616.

7 Juhani Pallasmaa, *The Eyes of the Skin. Architecture and the Senses*, 3rd edition, Chichester: Wiley, 2012, p. 14.

experimental apparatus for hosting gatherings of two people; myself and one other. In addition to exploring these thematic questions, research is always about trying to come to new knowledge. Since this is an artistic research project, subjective insights, experiences, and embodied knowledge have been generated. This raises the question of where and how this knowledge is stored and how it can be passed on, disseminated.

A particular difficulty of this research project is that exchanges that took place in the environments constructed remain secret. The encounters between guest and host in the installations were not documented and are not directly examined.⁸ This raises questions about the nature of human exchanges in general. What can be learned in encounters with others, where is this knowledge stored, and how is this silent knowledge communicated?

Building as Research

The research method that I have developed in the context of this artistic exploration is 'building as research.' The manufacturing process is based on knowledge that only emerges through practice and manifests itself in these built artifacts. Considered this way, the crafting and producing are parts of a formative process that is shaped by the tools, materials, and spatial context of the workshop. In the course of these processes, exchanges between the craftsman, the materials, and

the tools determine the final structure.

Research

The autobiographical notes inserted into the reflective documentation in the five sub-chapters mark the foundations for my inquiry. Three of the four installations had been made previously as individual projects. With these, I did not pursue a specific question or line of inquiry. While doing my PhD and receiving extensive criticism during colloquia, I realized that the work lacked something fundamental for it to be able to be considered research. Until then I had simply followed an inner urge to create and build.

Thanks to a small inheritance, I was able to put my work as an architect and lecturer on hold. I took a year-long sabbatical to write and explore the modalities and origins of my actions. The autobiographical notes that came easily and naturally to me told me about the spaces, experiences, practices, and stories embedded or embodied in me, and that therefore inform who I am and my actions now.

Structure

The reflective documentation is presented as an experimental book. It is a hybrid of text and image, combining different narrative formats that refer to a specific spatial situation and time and the modes and circumstances of its origins. It has been constructed as a polyphonic composition

about what was missing, in order to allow specific situations to emerge and to connect them with the non-specific, with memories, individual perspectives and conflicting situations. It includes the following sections: a prologue; findings and lookout; ten autobiographical notes grouped into five chapters; five guest commentaries; four descriptive texts on the installations, each accompanied by images; and three excursions on the themes of proxemics, hospitality, and architectural models; as well as a section on other artists' work that served as points of reference. These parts have been divided into sub-chapters and woven into an interlocking structure. This approach is intended to help merge the various strands and create an open structure that encourages associations and connections to be made.

Biographical Notes

In this reflective documentation I'd like to tell you ten stories. Perhaps they are not stories in the strict sense of a narrative with a start, middle, and end, but rather they are biographical notes. They are about my life and about lived space. About the space that forms a background for my research project. The

autobiographical notes are arranged in five blocks. The texts are accompanied by photographs that are loosely connected to the content and refer to the material dimension of the specific spaces. The notes and the structure of the book point to an auto-ethnographic approach.⁹ This approach uses personal experiences to better understand cultural actions. This helps to achieve a critical examination of one's own position and, by taking into account further perspectives, can enable a multiperspective view of a research subject.

Guest Comments

The guest comments speak for themselves. Thank you so much, dear guests!

Four Installations

Space Compartment One

This was the first installation built in my then studio in Berlin. The installation is a compartment closed on all sides that can only be accessed via a ladder over the roof. The construction is made of wooden slats and HDF boards. It was constructed from December 2017 to January 2018. It was then used for gatherings until August 9, 2018. During the period of use, 37 guests participated.¹⁰

9 “‘Autoethnography’ consists of three characteristics or activities: the ‘auto,’ or self; the ‘ethno,’ or culture; and the ‘graphy,’ or representation/writing/story. Projects defined as autoethnography encompass all three characteristics. If a project only foregrounds one or two characteristics—for example, a work that offers a narrative account of an author’s personal experience without consideration of culture, or a narrative work that details the nuances of culture without situating and questioning the role of the author in creating and forming the account—the work may be better characterized as a memoir or an anthropological narrative, rather than autoethnography.” See: Tony E. Adams, Stacy Holman Jones, and Carolyn Ellis, *Handbook of Autoethnography*, Oxford: Taylor & Francis Group, 2021, p. 3.

10 See: Guest List, p. 278.

Hochsitz

The *Hochsitz* installation was the second, and was located in a friend's studio in Berlin. It consists of two high chairs made of the material derived from the first installation, *Space Compartment One*, placed against a glass façade. The construction was made in February 2019 and was used as a gathering place from March 1 to April 10, 2019. During its use, eleven guests visited the installation.

Talking House

The installation was constructed in three weeks in February and March 2020 in an apartment on Frishman Street 28 in Tel Aviv, Israel. It is a minimal compartment for two people that can be converted to a handcart. The structure resembles a confessional booth. Because of Covid, the *Talking House* installation could not be used for meetings with guests. It was transported back to Berlin where it has served as a gathering place with six guests.

Der Nächste

The installation was part of a solo exhibition organized by Jumbo Receiver, a gallery space in Berlin. For this purpose, an apartment was converted into a research environment. The exhibition lasted three days, from August 26 until 28, 2022 and

was open from 10 am until 8 pm. A total of 52 guests were hosted during the opening hours.

Together in Solitude

The immediacy of the gatherings (being together in solitude) in the built installations I consider the artwork itself. Constructing the gathering, creating the conditions and space for it to take place, is at the heart of my artistic practice. The encounters were not documented; they are unique, following the Japanese phrase *ichigo ichie* (one time, one meeting), and therefore the exact nature of the conversations held remains hidden, while the insights gained in the gatherings are presented in the findings at the end of the book.¹¹

Excursions

Proxemics

Proxemics, which focuses on human spatial behavior, is a concept developed by the anthropologist Edward T. Hall.¹² According to his theory of intercultural, which is based on findings from biology and ethology, humans, like any animal, live in an interdependent relationship with their environment. Depending on the situation, social environment, and cultural background, humans maintain

11 "the realization that within a lifetime one may never again have the opportunity to step oneself in such fulfilling experience, that is the manifestation of *ichigo ichie*." Sen Soshitsu XV, "One Time, One Meeting," *Chanoyu Quarterly —Tea and the Arts of Japan* 49, 1 (1987), p. 5.

12 "People like to keep certain distances between themselves and other people or things. And this invisible bubble of space that constitutes each person's 'territory' is one of the key dimensions of modern society [...] Edward T. Hall introduces the science of proxemics to demonstrate how man's use of space can affect personal and business relations, cross-cultural interactions, architecture, city planning, and urban renewal." Edward T. Hall, *The Hidden Dimension*, New York: Anchor Books, 1990, back cover.

different distances between themselves and others. In contrast to Hall, I understand human spatial behavior as a complex phenomenon that cannot be measured, and rather is a complex interaction between known and unknown parameters, between humans and matter. Although the significance of Hall's research is limited, his studies on people's individual spatial behavior are still of interest today. They provide insights into unconscious spatial behavior, which is strongly influenced by sensory stimuli. His studies form an interesting basis for personal and perception-related spatial understandings. The consideration of all sensory experiences in confined spaces has particularly deepened my understanding of human interaction.

Hospitality

A critical examination of historical and contemporary forms of hospitality has helped me to place my own practice of hospitality into a broader context. In *Architectures of Proximity*, I realize a certain kind of hospitality that is based on mutual contamination.¹³ I take on the role of a host in order to facilitate encounters that affirm difference and a need for a sense of home or spatial belonging.

Architectural Models

The practice represented in *Architectures of Proximity* consists of a three-step modeling process. In the first stage, a Site Model is built, which serves as an

analytical tool to understand the installation site, its history, and its material and static structure. In a second step, a Life-size Model is built, the installation, which serves as the framework for the gatherings. This is a 1:1 model, which is understood as a model because of its unfinished, changeable, fragile, and mobile structure. In the third and final step, a Plug-in Model is built for documentation purposes. This is a 1:10 scale model of the Life-size Model. It is inserted into the Site Model and represents the completion of a piece of work.

Explanatory Notes

Citation

As a dyslexic, I have problems with reading and writing. This also leads to reduced reading comprehension. As part of this research, I have improved my reading skills through intensive 'training,' developing techniques to improve my comprehension and learned about the causes of reading difficulties. I also realized that I look at text as a piece of material, like a piece of wood, which has a shape and a structure. To preserve these characteristics of the way I comprehend things, I decided to use quotations rather than paraphrasing relevant excerpts of others' writing. This allowed me to preserve the structure and the grain of their articulation.

Metric System

In the reflective documentation I have used the metric system of dimensions. The specifications of m, cm, and mm refer to the real installations I have built, which can therefore be reproduced identically. In individual text passages, the foot is used to refer to the human body as a referential scale and to indicate the use of the rooms.¹⁴ This creates a personal point of reference for the reader, who can mentally adapt the installation to the size of their own foot.

14 Foot here does not refer to the Anglo-Saxon measure, which equals 30.48 cm, but to my personal feet, which I have used as a bodily measure.





Environment

As a young boy, I spent my childhood on a secluded estate (Gutshof) in Northern Germany. The manor, which was also the center of the village, had been built on a rectangular floor plan. On the narrow side stood a gatehouse that led into the four-sided courtyard complex and divided my world into an inside and an outside.

Inside, opposite the gatehouse, was the castle where the countess lived. She was the owner of the estate, for whom my father first worked as an administrator and from whom he later leased large parts of the agricultural land and stables. On the two long sides were placed two large barns, almost 100 meters long and five stories high. Animals were kept in them, and the harvest was stored in the attics. Outside, in front of the gatehouse, were the houses of the village. It consisted of individual farm workers houses lined up along the road to the left and right. Each house had a garden with a stable for animals. The number of animals that a farm worker family was allowed to keep was determined by the landowner until the nineteenth century and included a cow, a pig, and several chickens and geese. In my childhood, the inhabitants of the houses no longer worked exclusively on the large farm but had found other employment in the city. However, the structure of the village, which represented a past society and its order in space, was still present and had a strong impact.



After my father's bankruptcy, we had to leave the estate and moved into a small apartment in another rural district in Northern Germany. In the new apartment I occupied a room of about 3 m², the former pantry. It was located directly next to the kitchen and was only separated by a temporary wooden wall. I first had a folding bed here, which was set up on the long side and which, when unfolded, filled almost the entire area of the room. On the narrow side opposite the entrance door was a small desk where I did my homework and tinkered with technical objects. Due to my messiness—school supplies, toys, and clothes lay in piles everywhere—the already small room, measuring 1.40 m x 2.50 m, became a cluttered chamber. In addition to this, the room was very noisy and dark, the walls consisted of 2 cm thick wooden board. The room had no windows. A small opening at 2 m height to the bathroom enabled me (my brother had built a loft bed for me) to observe the family members at the toilet and during other activities. Due to the lightness of the walls I could overhear all conversations in the immediate vicinity. I lived happily there despite the apparent constriction. The adjacent kitchen was busy until late, and my childish fear of ghosts, when falling asleep was, tamed by those present nearby. From my retreat right at the center of the house I could follow all actions visually and acoustically.

The Merging Guest

I'm often out and about, travelling the world, and because of this I tend to be a guest. I stay with friends, come for dinner, and sleep in beds that are not mine. Being someone's guest requires first and foremost a certain ability and readiness to adjust to their routines. An apt metaphor for such adjustment is a so-called merge in traffic, where two streams travel in the same direction and converge at a specific point of intersection: two lanes become one. These converging flows are dynamic and the act of merging ideally happens without further ado, more or less tacitly and on the basis of mutual agreement. A merge requires two flowing parties to mindfully adapt to each other, not unlike host and guest who chime together. A host requires a guest to become a host in the first place and vice versa, and though this delicate relationship is based on a good deal of co-dependency, it is not without any hierarchy. The host usually takes the lead, but not without allowing a certain extent of freedom for a guest to fully unfold. Hospitality can be unconditional, devoid of *quid pro quo*s and expectations. This tolerance on the host side is, in fact, the pinnacle of generosity and the exact reverse of stifling protocols that distort or even alienate a guest's behaviour. A guest should thus not toe the line: the point is not to conform rigorously to a rule or standard, for this would infringe upon a guest in ways that might be all too limiting. For a guest the point is to seamlessly merge into an existing flow of habits, routines and events—things that occur in the everyday and that are only mildly affected by the presence of the guest. There is an ethical dimension to this: merging is not an act of submission—it has more to do with adjusting to circumstances

that lie outside one's own purview, and perhaps with seizing the moment if there's a gap to fill, or an occasion to join a flow of events. Discretion is of utmost importance: it brings with it exactly the amount of freedom a guest requires to decide what should be done in a particular situation and it also implies a certain sensitivity to the things that can be said and done in the presence of a host. Merging requires one to react dynamically: accelerating and slowing down are two sides of the same coin and are both required in order not to bump into someone else. When I'm a guest, I try to merge—more or less effortlessly—into the existing flows of my hosts. In the best of all worlds, this process brings neither host nor guest to a halt.¹

Tim

1 For more information on Guest Comment, see: Guest Comment, p. 256.

Space Compartment One

A dark, small cabin apart from the world. Not even six *feet* deep and not more than 5.5 *feet* wide, with only one narrow corridor to stand upright in. But two chairs to sit on for a compressed proximity. A structure created from wall boards with the pervasive smell of freshly cut wood. And the presence of the host and his guest, immersed in a conversation. Observing each other in the cabin without any view to the outside and no distractions.¹

¹ The notes outline the installation like a character sketch. As such, they represent a subjective view of the work, highlighting aspects that are important to me. They precede the chapter as an introduction to give an overview, to point out differences, and to stimulate a personal and subjective reading of this reflective documentation.

Proxemic Data

The following section lists a number of categories to differentiate the spatial relationships and interactions between host and guest inspired by anthropologist Edward T. Hall's notation system.² This list serves the purpose of engendering a shift in perspective: A shift from the surrounding space, the built artifact—the architecture—to the in-between space of the participants and their senses, and to consider this space as a multisensorial space of interaction.

Body position: sitting on chair

Orientation: 180° face to face

Distance I (metrical): 133 cm (center chair to center chair)

Distance II (bodily): in body contact distance

Body contact type: toe, fingertips (with both legs/arms outstretched)

Vision—person to person: other in focus

Outside view: no

Inside view: yes

Thermal: radiant heat detected (of one another)

Olfaction: undifferentiated body odor detectable (of one another)

Audible—voice loudness: silent to normal

Outside noise: no

Title

Space Compartment One is the first installation in a series created as part of this artistic research. The name refers to seclusion and spatial isolation.

2 Edward T. Hall, "A System for the Notation of Proxemic Behavior," *American Anthropologist* 65, 5 (October 1963), pp. 1003–26, <https://doi.org/10.1525/aa.1963.65.5.02a00020>.

Context³

A studio in Berlin Mitte. The room is located at Rungestraße 20, 10179 Berlin, on the second floor of a former *Gewerbehof* (industrial courtyard), which can be reached via the third courtyard and staircase no. 5. At the time of the building's construction, people lived in the front section and worked in the backyards. The mixture of working and living has been preserved, but the earlier commercial enterprises have been replaced by artists, designers, and creative industries companies. The hectic hustle and bustle in the packed rooms and yards has given way to calm and spaciousness. The studio is elongated, measuring 7.80 m x 4.25 m, with a height of 3.45 m. On the narrow side opposite the entrance door is a large window. The rooms are rented out to artists and creative people by bbk.⁴ This one has been let to a painter who works as a teacher and gave me half of it as a sublet. I built my first installation in the corner, behind the door, between December 1, 2017, and January 20, 2018, and used it between January 21 and August 9, 2018.

Installation⁵

Space Compartment One is a cabin with an inside and an outside. The walls and roof consist of a load-bearing frame made of wooden slats on the outside and 3 mm thick HDF on the inside to close off the room.⁶ Its outside

3 Context is the spatial situation as it is found. It is immobile, predominantly heavy, and mainly minerally (consisting of building materials, inorganic, non-metallic, and crystalline, such as natural stone, clay, cement/concrete, bricks) and considered unchangeable. Its fixed morphology is only indirectly changed by the installation.

4 bbk stand for *berufsverband bildender künstler*innen* —bbk berlin. “The Professional Association of Visual Artists Berlin represents the interests of artists in the city; the association currently organizes more than 2,900 artists of all visual disciplines and artistic tendencies. We are committed to the promotion of all infrastructures for fine artists. Together with its non-profit subsidiaries, kulturwerk and bildungswerk, the bbk berlin itself also organises structural support.” See: <https://www.bbk-berlin.de/en>, accessed on 05.06.2024.

5 Installation is the spatial structure built by me. It is installed in an existing context. In contrast to the fixed context, the installation is mobile, light, and made of wood. I differentiate between two forms: 1. Furniture-like installations, without a shell. 2. Compartment-like installations, with a shell.

6 HDF = “Hardboard: A very dense panel product, usually with at least one smooth face, made

shape is predominantly cuboid, with dimensions of 1.922 m x 1.802 m and a height of 2.102 m. The height varies at the top and some edges are half or quarter cylindrical. Without a window or a door, the surface is entirely closed. On the narrow side, a ladder leans against the wall leading to the roof, where a walkway runs down the center to a hatch that gives access to the interior. Another ladder leads into the interior. The interior measures 1.70 m x 1.82 m and is divided into three areas. A work area 50 cm wide, which has a desk and a shelf that is also part of the ladder. A central corridor 60 cm wide. This is covered with a barrel vault and is the only area in which standing upright is possible. The third area, which is 50 cm wide, has two chairs facing each other. This is where meetings take place. The chairs are fixed to the structure of the building. The distance between the chairs from edge to edge is 80 cm. Above the seats, the wall merges into the ceiling as if it were a cove with a large arch. The floor, the walls, and the ceiling are made of hardboard, the rough side facing inward. A bench is the only movable piece of furniture. It can be used as a chair to work on or be pushed between the two chairs to form a bed. The construction took two months, from December 2017 to January 2018. The work was carried out using a Japanese saw to cut the slats, a boxcutter to cut the hardboard, and a cordless screwdriver to drill holes and screw in the fasteners, a folding yardstick, and a pencil.

Following its completion on January 20, 2018, *Space Compartment One* was used for gatherings with guests and as a retreat for reading and writing for me on my own until August 9. During the period of use, 37 guests visited *Space Compartment One*.

On occasion of a public colloquium as part of the PhD program, an identical *Space Compartment One* was set up in the Angewandte Innovation Lab,

of highly compressed fibers.” Edward Allen and Joseph Iano (eds.), *Fundamentals of Building Construction. Materials and Methods*, 5th edition, Hoboken, NJ: J. Wiley & Sons, 2009, p. 971.

Franz Josefs Kai 3, 1010 Vienna, and was used for the public colloquium on May 8 and 9, 2018. During the period of use, nine guests visited *Space Compartment One—Vienna*.

Trajectory

A guest arrives downstairs in the courtyard, the third of four courtyards in the studio building. After a brief greeting, we enter a freight lift and ascend slowly past the visible exterior walls to the third floor. We leave the lift, cross the stairwell and step through a heavy iron door. A long, white, windowless corridor, with some doors to the left and right and neon lights on the ceiling. Three turns, one to the left, two to the right, then a plain white door. Behind the door, in the corner of the large, elongated room, is a small cabin. No window, no door, just a ladder leading up to the roof of the compartment. A brief conversation, and the guest approaches the ladder, climbs up, follows the narrow walkway, swaying slightly, squeezes through a hatch in the ceiling and carefully climbs down another ladder. Once downstairs, the guest stands up in the corridor. The guest looks around, chooses a chair, sits down, and looks around again. There is no daylight; the floor, walls and ceiling are made of a brown wooden panel material normally used for back panels in cupboards. I follow the guest, climb up the ladder, walk across the roof, climb down, and sit on the free chair. We sit opposite each other and sink into a conversation. After some time, we emerge from the cell and I take the guest the long way back to the courtyard.

Invitation

For *Space Compartment One*, a postcard was designed and sent out to invite people to visit the installations.⁷ On the front of each was a photograph of the spatial situation, on the back a short text. The address and a stamp were added by hand. This gave the invitation a personal touch, which was appropriate

7 See: Invitation Card, p. 270.

given the existing relationships I had with each guest. After a response by telephone or e-mail, the date and time of gathering was arranged.

One exception was the invitation to Manfred Pernice, whose artistic work I greatly appreciate (see: Points of Reference). I waited for several hours at a vernissage for an opportune moment when he wasn't talking to anyone else. After briefly introducing myself and telling him about my *Space Compartment One*, I handed him a postcard, invited him, and said goodbye. He never responded to my invitation and did not visit the installation.

Preparation

Space Compartment One took place in a studio in Berlin that I shared with a painter. There were a lot of paintings all over and it was messy. In contrast, I maximized the order on the inside of the installation. I vacuumed the floor for each guest, tidied the books, prepared drinks, and adjusted the lights. The difference between the studio and the interior of the compartment served to reinforce the transition from one room to the other. Tidying up became a routine for me, which also functioned as mental preparation. As I prepared the room, I concentrated on the upcoming meeting, thought about the guest, and freed myself from everyday thoughts.

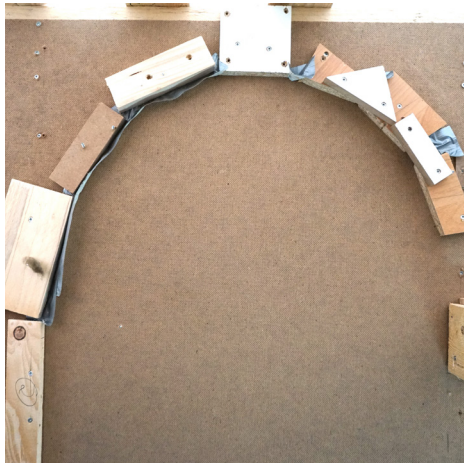
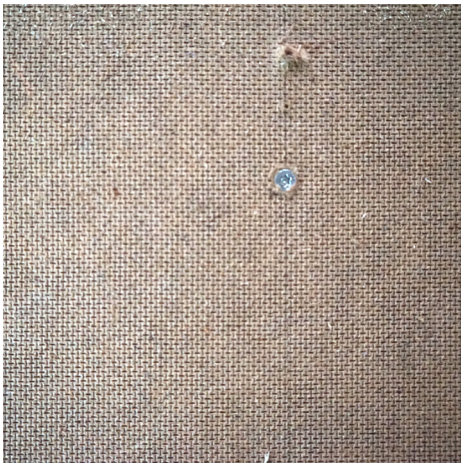
Clearance⁸

After the farewell, at the staircase, I returned to the installation space and entered once more, following an inner need to take possession of the installation again. In the *Space Compartment One* installation the guest was just a visitor, who I allowed to share the space with me for a limited time, but which I otherwise regarded as my space, my home.

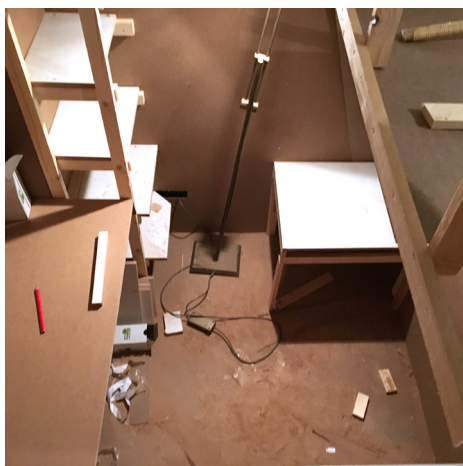
8 Clearance is the action taken after a gathering. It includes tidying up the room and a mental follow-up during which I free myself from my encounter with the guest and from being a host.







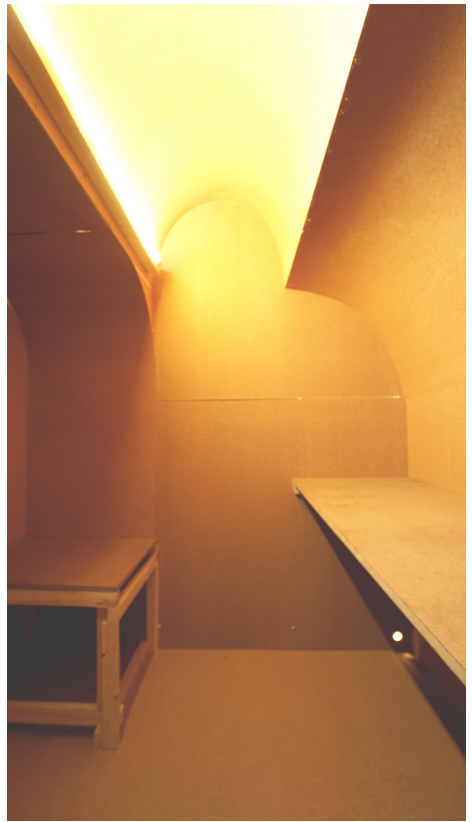
Construction process





Space Compartment One—Berlin





Space Compartment One—Vienna







Reference

The body of work titled *Cellules* by the French-Israeli artist Absalon consists of a series of six cabins. These were to be placed in six cities around the world (Paris, Zurich, New York, Tel Aviv, Frankfurt am Main, Tokyo) and periodically inhabited by Absalon. He designed them specifically for each city according to his personal preferences.

So the third house is intended for New York. The inspiration for the shapes comes entirely from the place where I would like them to be situated. The house is the one I see as the most mechanical, with a very modernist edge, far more than the others have, because of its machine-like feeling, which I find very fitting for New York, a machine-like city. If you look at the first house, for example, which is for Paris, it is a very classical house. I took my inspiration from a Roman tomb, and as I think Paris is a very classical city it should suit that location perfectly.⁹

Absalon's cells were on the one hand specifically designed as individual structures for their intended location. On the other hand, they used a uniform vocabulary of forms, construction, spatial program, and color scheme. The external form consisted of cubic shapes, either whole or assembled, the construction of a lightweight sandwich construction with hard-board panels on both sides, a spatial program adapted to the life of Absalon, and a white color scheme.

All six *Cellules* were produced as prototypes, but only *Cellule No. 1* for Paris and *Cellule No. 2* for Zurich were produced as fully functional living spaces, equipped with a working toilet, stove, etc. The *Cellules* refer in many ways to Absalon's origins and personal experiences. The simplified

design vocabulary and the color scheme are to be understood as a reference to the White City of Tel Aviv. With its 4000 modernist Bauhaus buildings, most of which were designed by architects who migrated to Israel from Germany, it is a World Heritage Site. After moving to Paris, Absalon became interested in Le Corbusier's buildings and lived in the Lipschitz House, which Le Corbusier designed for the sculptor in 1923–24.

The *Cellules*, on the other hand, represent a monastic way of life in seclusion. After his military service and wartime experiences, Absalon retreated first to the Negev desert and later to a beach hut near Ashdod, where he made his own jewelry which he sold to tourists and used the proceeds to buy a one-way ticket to Paris.

*I built my first house when I was twenty: I was discharged from the army in a terrible condition and went to the desert. [...] For about a year, I lived with Bedouins in Sinai; I had a fantasy about living in the desert.*¹⁰

Absalon developed the cells according to a double logic; an internal and an external one. The exterior followed the attribution described above, while the interior followed an individual spatial program. The artist developed them according to his needs and his physiognomy—his daily routine, his life as an artist, and his size, which he uses as a yardstick for dimensioning. In this way, the *Cellules* represent a spatial image of Absalon himself. Reduced to an absolute minimum of 4 to 8m², they act as spatial restrictions. Standing, for example, is only possible in one area of the room.

Absalon's *Cellules* occupy a special position in my work. In a way, the series represents the starting point for my artistic research and for some time they

10 Absalon, "Biography," *Absalonart*, URL: <https://absalonart.com/biography>, accessed on 9.03.2024.

served as a model and a source of friction from which I only slowly liberated myself. I would therefore like to share some of the circumstances that led to my fascination with them.

I was particularly attracted to the minimal living cells. I had dropped out of art school, which I had started after completing my architecture degree and had just started working as an architect in an office. I really enjoyed working there, but something was missing. I missed the opportunity to engage with space beyond its aesthetic qualities and technical production. I was preoccupied with the question of an individual, personal space—a niche as a shelter. In my architecture diploma work, *Drei am Feuer*, I had developed a first design. The artwork *Cellules* took this aspect further and provoked me. Absalon's cells are refuges, places of retreat, shelters that protect their inhabitant. They are places of isolation and detachment from the world

Account¹¹

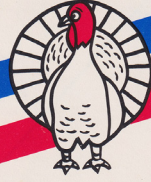
My artistic research began—as mentioned—with a fascination for Absalon's *Cellules*. As a craftsperson and trained architect, I saw them as houses to live in and wanted to explore their spatial potential. I started this research project under the title “Make it Real” and initially planned a kind of re-enactment with the Absalon *Cellules*. I wanted to rebuild the structures, bring them to their originally planned locations, inhabit them for a limited time, and explore their workings. After insistent appeals from my supervisor and my PhD colleagues, I dropped the idea and started developing my own rooms. The first installation was still very much based on the *Cellules*. I took the same material (hardboard), the same mode of construction (light-weight), and the simple shapes consisting of basic geometric bodies and their sub-bodies (cube, cuboid, cylinder).

11 They offer a narrative about a realization, insight, or *Wendung* (an interesting/unexpected turn), which I was not aware of at the beginning of the research and that therefore for me represents a finding.

Through intensive examination and manual work, I understood the logic of the material HDF, which can only be bent along one axis and thus made the simple geometric shapes of the *Cellules* possible and led to the abstract and utopian appearance of Absalon's series. However, the use of the material also highlighted the difference to me. Absalon had built his cells as shelters and as places of retreat from the world, for targeted isolation. I was also interested in places of retreat, but I wanted to create them for encounters *with* people, as a framework for dialog with a counterpart. Absalon was interested in solitude, while I was interested in the togetherness of two people in a small space. By creating this friction with Absalon's work, I was able to fulfil my urge to work with my hands without having a concrete spatial idea of my own yet, starting on the model of another.



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Meat

In the 1980s, turkey meat was still not very common in Europe and the low-fat meat was considered particularly healthy. My father was a farmer and a hunter and managed the stables of the estate. There he bred turkeys which were processed into food in the slaughterhouse. On his desk was a cattle gun with which the animals were stunned before bleeding to death. I often played with the device when my father was not at his office desk and pulled the magic trigger. The device consisted of a long cylindrical metal body with the tip held against the temple of an animal. Pulling the trigger released a spring-loaded firing pin that penetrated a few inches into the animal's brain, where it caused a nerve shock. The recoil made my little arm flail considerably. Mondays were slaughter days. The headless animals hung on hooks or in carousels so that the blood could run from the slaughtered bodies. Later they were taken to the coolers and delivered to the supermarkets or sold at the markets during the week.



Owl

One of my first hunting experiences took place on a warm summer evening at dusk. I was sitting in an open pulpit without a roof on the edge of a field. The stubble of the harvested field was shining and my mood was cheerful. Hunting had always been a cold affair for me and here in the warmth of August I felt very comfortable. I sat and saw nothing but a few pigeons and crows. After a while I saw a small, beige-brown bird that I couldn't make out from a distance. The bird was some distance away when I noticed that it was coming straight at me. At a distance of less than a meter, it flew directly over my head, which I hastily pulled back. Amazed and fascinated, I watched the bird as it flew in a wide arc, made another run and flew over me a second time.

Proxemics

Proxemics—derived from Latin *proximus*, meaning nearest—explores the social and cultural meanings that people attach to their spatial environment, private as well as public. It is therefore concerned with spatial behavior as an area of non-verbal communication, where behavior is related to the spatial distance between individuals and their surroundings.

Proxemics was developed as a cross-cultural theory by the American anthropologist Edward T. Hall¹ in the 1960s.² Influenced by behavioral biology and communication theory, it forms an anthropological theory of space. Proxemics examines how people from different cultures use non-verbal communica-

tion to structure their personal spatial surroundings. Hall assumes an innate instinct for territoriality that is determined by biological, cultural, and social factors, and has developed a concept of four zones of distance: public, social, personal, and intimate.

Hall's theory has had great influence on designers, politicians, and architects, who saw his ideas as a tool for structuring neighborhoods and cities. The concept of proxemics and distance zones is still relevant today in human geography, environmental psychology, and architectural sociology

In his theory of human territorial behavior, Hall combines a culturally

1 Hall (1914–2009) “grew up in New Mexico where he worked with road construction crews of Navajos and Hopis and earned his PhD in anthropology at Columbia University. From 1950 to 1955, Hall was employed by the U.S. State Department’s Foreign Service Institute (FSI) in Washington, DC, where he developed a theory of communication and culture. This perspective was published as Hall’s (1959) book *The Silent Language*, which became the founding document for the new field of intercultural communication, [...] Hall’s book became a best-seller, and he became a public figure, [...] He moved into a circle of leading American intellectuals, including the anthropologist Margaret Mead, the sociologist David Riesman, the futurist (and designer of the geodesic dome) Buckminster Fuller, and others.” Everett M. Rogers, “The Extensions of Men: The Correspondence of Marshall McLuhan and Edward T. Hall,” *Mass Communication & Society* 3, 1 (2000), pp. 117–35, here: pp.119–20.

2 Studies by Edward T. Hall include: *The Silent Language*, New York: Doubleday & Company, 1959; *The Hidden Dimension*, New York: Anchor Books, 1966; and *Beyond Culture*, New York: Anchor Books, 1976.

relativistic view of communication with deterministic insights from ethology.³ Human spatial behavior is on the one hand determined in relation to the environment, underpinned by the linguistic approaches of Franz Boas, Edward Saphier, and Benjamin Lee Whorf.

*Boas and his followers discovered in effect that each language family is a law unto itself, a closed system, whose patterns the linguist must reveal and describe. It was necessary for the linguistic scientist to consciously avoid the trap of projecting the hidden rules of his own language on to the language being studied.*⁴

Language is therefore not just a means of expression, but a cultural system in which perception, feeling, and thinking are interdependent. On the other hand, human communication is an innate territorial behavior, expressed through body language and distancing. Territoriality is understood as being anchored in a specific place, where the

intrusion of others is monitored, and if necessary sanctioned. The ethologists Nikolaas Tinbergen and Konrad Lorenz had developed the foundations for the mutual influence of the environment and the instinct-driven behavior of animals.

Animals' territoriality is the foundation for Hall's theory. His publication *The Hidden Dimension* (1966), introduces the science of *proxemics*, and provides a comprehensive introduction to the behavioral research from which he derives his understanding of human territorial behavior.⁵ Building on the work by various biologists and zoologists, he refers to Heini Heiniger's research on the territorial behavior of birds. Contrary to what the saying "free as a bird" suggests, animals do not move freely and indefinitely but fight for and defend a territory that has a certain spatial volume with clear boundaries and markings. Hall transferred the knowledge of animal behavior to humans and developed his concept of zones of distance from animal territorial behavior.

3 Ethology is the study of animal behavior. "Although many naturalists have studied aspects throughout the centuries, the modern science of ethology is usually considered to have arisen as a discrete discipline with the work in the 1920s of biologists Nikolaas Tinbergen of the Netherlands and Konrad Lorenz of Austria. Ethology is a combination of laboratory and field research, with strong ties to certain other disciplines, such as neuroanatomy, ecology, evolution. The ethologist is interested in the behavioral process rather than in a particular animal group and often studies one type of behavior (aggression, for instance) in a number of unrelated animals." See: Encyclopædia Britannica (eds.), "ethology," *Encyclopedia Britannica*, URL: <https://www.britannica.com/science/ethology>, accessed on 10.31.2024.

4 Hall, *The Hidden Dimension*, p. 1.

5 Ibid.

Distance Zones

Based on the human perceptual apparatus and physiognomy, Hall develops a system based on different spatial distances. Individual sensory perceptions have specific spatial extensions that are crucial for the construction of distance zones. He distinguishes between distance receptors, which are responsible for the perception of distant objects and signals—such as the eye, ear and nose—and proximity receptors, which are used for the immediate environment. These include the muscles and skin, which are used to sense heat, cold, and touch.

Spatial distances to fellow human beings are maintained according to social relationships. While strangers are kept at a distance, acquaintances are allowed to come closer. Distances are monitored by sensors; if a person gets too close to another, the other person moves away.⁶

Intimate distance

is a distance of 0 to 45 cm. It is characterized by a distorted vision that focuses on details, smell, body heat, and whispering. This closeness expresses a strong social relationship, as is the case with partners or parents and chil-

dren. The presence of the other person is multisensory and perceived as particularly intense. Such small distances can also occur between strangers (in a lift or underground, for instance) and are compensated for by behavior (looking at the floor, turning away).

Personal distance

is 45 to 120 cm away. At this distance, the other person's arms and legs are within reach. Touching is possible, where the outer edge of this range is formed by two people touching each other with outstretched hands. At this distance it is possible to see the other person without distortion. The three-dimensionality of the body is emphasized. Details on the surface show lint, tooth plaque, or 'sleep' in the eyes. Personal issues can be discussed at this distance, so friends and family operate at it.

Social distance

is between 120 and 360 cm away. At this distance, the other person is beyond the reach of arms and legs, which for Hall is the crucial difference between personal and social distance. The volume needed to communicate is in the middle of the spectrum and finer

6 "I have observed an American backing up the entire length of a long corridor while a foreigner whom he considers pushy tries to catch up with him. This scene has been enacted thousands and thousands of times—one person trying to increase the distance in order to be at ease, while the other tries to decrease it for the same reason, neither one being aware of what was going on." Hall, *The Silent Language*, p. 205.

details of the other person's physique are no longer visible. This distance is suitable for the discussion of impersonal topics that can be overheard by the other members of the public. Impersonal business with a superior or the authorities is conducted at this distance.

Public distance

is 360 to 750 cm away. The presence of another person is only established by aural and visual means. The warmth and smell of a person can no longer be perceived. At this distance, the voice is loud, and sentence structure must be simplified. The visual perception system takes in large areas of a person, which are seen with little detail and in a flat, outline dominated way. Public speeches are made at this distance.

Notation System

Hall carried out extensive data collection for his research. Members of his institute photographed pedestrians on the street from a parked van. In addition, a laboratory situation was set up at the Illinois Institute of Technology (IIT) in which people from different cultural and social backgrounds were observed and filmed while in conversation.⁷ In order to document and classify

the interactions, Hall developed a notation system consisting of eight *proxemes*.⁸ These represent different dimensions:

1. postural—sex identifiers
2. sociofugal—sociopetal orientation (SFP axis)
3. kinesthetic factors
4. touch code
5. retinal combination
6. thermal code
7. olfaction code
8. voice-loudness scale

The *proxemes* were each assigned different values. In the example of the first *proxeme*, male, female, and lying, sitting, or standing were all options, so the combination resulted in six possible values. Superimposing the eight *proxemes* with their multiple values results in an immense range of combinations. The individual values were documented with pictograms and entered into a database.

⁷ Hall became a Professor in the Liberal Studies Program at the Illinois Institute of Technology in 1963.

⁸ See: Edward T. Hall, "A System for the Notation of Proxemic Behavior," *American Anthropologist* 65, 5 (1963), pp.1003–26.

Critique

Hall's proxemics had the broad aim of understanding human behavior, from which to derive a correct, designable environment. "Man is now in the position of actually creating the total world in which he lives, what the ethologists refer to as his biotope. In creating this world he is actually determining what kind of Organism he will be."⁹ In addition to his research at American universities, Hall also had a private consulting firm that he ran with his wife and through which he sold his knowledge to designers, architects, and politicians by way of lectures and consultations. This approach led to claims of an omnipotent describeability and malleability of the environment, which put an immense burden on Hall's proxemic research.

Proxemics in

Architectures of Proximity

The practice of architecture consists of an indirect shaping, where space is developed through the envelope of walls, floors, ceilings, and roofs. The space that people are offered for use is created as a by-product of the enclosure. Although architecture offers living space, its nature is strongly defined by the production of the material envelope. Its planning, modeling, and drawing practices are always oriented

toward design of a range of building materials, while the quality of the living space remains a blind spot. Proxemics focuses on the distance between people. Different distances represent different forms of social interaction, which makes proxemics an interesting point of reference for the installations I produce. Proxemics serves two purposes: First, it provides a theory of space that focuses on human experience. Second, the notation system that Hall developed serves as a model for the description of the installations, offering a human perspective.

Anthropological Space

Proxemics, with its link to behavioral biology, underlines that architecture and the environment are not neutral backdrops for social interactions. As a theoretical framework it focuses on the significance of the biological body with a specific perceptual apparatus that is equipped with a front (including a mouth, nose, eyes), two sides (ears), and a back, with almost no sensory organs. Human experience is determined by the position of sensory organs.

The territory of the human being extends beyond the boundaries of the body. My research focuses on exactly this extension, which in my view is always an environment in which we

co-exist, making our world a co-world, other co-creatures, or co-people. I am particularly interested in the spatial conditions through which this co-existence can be explored and through which multi-layered spatial relationship can be engendered.

For my work, proxemics is understood as part of a space theory. Territorial space is only one of these, alongside symbolic, technical, and historical spaces. Of specific interest are the individual spatial experiences expressed in the biographical vignettes, as they co-determine the space of the individual territory.

Within the installations that were part of this research project, I explored the intimate, personal, and social distance zones. The distance zones do not play a role in terms of their quantitative and absolute differentiation. Here they are understood as metaphors for different types of intimate relationships, for which it is not possible to make a quantitative attribution, like Hall does. My artistic research focuses on each individual guest and sees an individual level of closeness at work in each encounter.

No Notation System

In this study, the eight *proxemes* that

Hall developed in his notation system are used. However, unlike Hall, I use loosely proxemic descriptions. They do not represent an empirical approach, instead they are used to describe space from a human and sensory perspective.

Human and spatial communication processes are not easily quantifiable. Communication processes and spatial interactions are too complex and individual, and subject to spontaneous and erratic stimuli. In addition, memories and contexts are too strongly influenced by individual understandings of space. In this research project, spatial behavior is therefore understood as a cultural practice that can be better captured by way of stories than through numbers. It is of a supplementary and accompanying nature to emphasize the importance of distance and the monitoring senses.

Unlike Hall, who uses abstract signs in the form of pictograms for his notation system, in this reflective documentation section I use text. The reason is that pictograms would lead to obfuscation for the readers and therefore would be impractical for the series of case studies.

Der besondere Blick

Mit meiner Hochzeit 1968 würde ich Teil der akademischen Familie Unterwiesing.

Diese neue Familie war mir in Vielem fremd, stand sie doch sehr in Kontrast zu meinen dörflichen bayerischen Lebensgewohnheiten.

Mein erster Besuch jenes Großmutter, die auch so ausgesprochen werden wollte, sollte mir sehr in Erinnerung bleiben. Sie hatte schon 1905 in Berlin Kunst studiert und dann einen Fabrikanten geheiratet. Gesellschaftliche Verpflichtungen und

Die Erziehung ihrer 7 Kinder ließen ihr wenig Raum für die Malerei. Erst nach dem Tod ihres Mannes veränderte sie ihr Leben radikal. Sie besuchte mehrmals per Schiff ihre Töchter, die nach Namibia ausgewandert war und ließ sich gerne dort in der Kalahari "aussetzen" um zu malen. Mit einer Studienfreizeiten zog sie bald in den Süden an den Amunsee in eine Künstler-Kolonie und wegen gesundheitlicher Probleme dann nach Jähren wieder zurück nach Detmold.

besuchten wir sie, mein Mann hatte mich
eingeweiht; esdriick nicht, sie hat einen
stechenden Blick!!

Ihre kleine Altanwohnung war von
einem blühenden Garten umgeben, hier
hatte sie ausreichend Motive. Die hohen
Räume bekamen viel Licht und waren
ihr Atelier und Galerie der Aquarelle.
Zwei große Staffeleien, afrikanische
Plastiken und überall Leinwandbedarf,
ihre zierliche Gestalt mit den weißen
Haaren ließ sie dazwischen fast zerbrechlich
erscheinen.

Johr fühlte mich wie in einer „anderen Welt“ und dazu kamen dann noch diese diese unglaublich großen Augen, die mich so intensiv anschauten - da war er das steckende Blick!

Mein Kaffee würde kalt in der Tasse und ich war froh - mein Mann und Großmutter waren in Erinnerungen vertieft - als ich mir alleine und in Ruhe diese „neue Welt“ anschaute.

Mit der Zeit würde mir ihr Blick vertrauter - dieser besondere Blick eines Künstlerin - und der Kaffee nicht mehr kalt.

The piercing Gaze

When I married in 1968, I became part of the academic U. family. This family was strange to me in many ways, as it was in stark contrast to my rural life in the village.

My first visit to my grandmother, who also liked to be called that way, is still very much in my memory. She had already studied art in Berlin in 1905 (according to the family history) and then married a factory owner. Social obligations and the upbringing of her seven children left her little room for painting. It was only after the death of her husband that she radically changed her life. She visited one of her daughters, who had emigrated to Namibia, several times by boat and liked to be “abandoned” in the Kalahari to paint. She soon moved south to an artists’ colony at Lake Ammersee with a friend from college, and years later returned to Detmold because of health problems. My husband had told me: “Don’t be afraid, she has a penetrating gaze!” Her small apartment in an old building was surrounded by a flowering garden, where she found plenty of motifs. The high, light-filled rooms were her studio and gallery for her many watercolors. Two large easels, African sculptures and painting utensils everywhere, her petite figure with white hair looking almost fragile.

I felt like I was in another world, and then there were those incredibly big eyes looking at me so intensely—there it was, that penetrating gaze! My coffee went cold in the cup and I was happy—my husband and grandmother were lost in memories—as I looked at this “new world” in peace and alone. With time, her gaze became more familiar to me—that special gaze of an artist—and the coffee was no longer cold.¹

Ute

Hochsitz

Two high chairs in the sun. Bright. Light everywhere and sight everywhere. Improvised and shaky wooden chairs to sit four feet, or around 1.20 m above the floor, above the heating elements in front of the window, with a ladder attached. Two humans enjoying the warmth of the winter sun. The guest and the host on display for the neighbors of Berlin.

Proxemic Data

Body position: sitting on chair

Orientation: 0° side by side

Distance I (metrical): 272 cm (center chair to center chair)

Distance II (bodily): not in body contact distance

Body contact type: not possible

Vision—person to person: other not in focus, out of viewing axis

Outside view: outside view in focus

Inside view: yes

Thermal: no heat detected

Olfaction: not present

Audible—voice loudness: from normal to loud

Outside noise: no

Title

The title refers to a high chair. It is used in particular in hunting for hunting blinds that are elevated and offer an overview of the terrain.

Context

Another studio in Berlin, this one in Wedding. The room is in *Gerichtshöfe* at Gerichtsstraße 12–13, 13347 Berlin, on the third floor of the former *Gewerbehof*, which can be reached from the third courtyard at staircase no. A2. The area was first developed for the chemical industry from the middle of the nineteenth century. At the beginning of the twentieth century, the buildings were demolished and replaced by industrial courtyards, which still

exist today. After World War II, many of the industrial yards in the divided city stood empty. This was also true for the area of *Gerichtshöfe*, which is now owned by the Berlin housing company GESOBAU.¹ Artists have been able to rent studios here on favorable terms since the 1980s. Today, 70 artists work here, but the housing shortage is severe, and the future of the artists' studios is uncertain. The room is 5.88 m wide, 5.48 m deep, and 3.50 m high. Opposite the entrance door is a large, glazed area facing south-west. I have been given the studio by Arryn, a good friend, as a three-month sublet in the winter of 2019. I have installed the work *Hochsitz* in front of the window.

Installation

Hochsitz consists of two high chairs leaning against a window frame. The chairs are each 2.00 m high, 1.20 m wide, and 1.10 m deep and consist of a ladder, a seat with a backrest, and a table. The construction is made of slats reused from *Space Compartment One*, which were stored as individual parts in the installation space. The seating area is 1.25 m above the floor and the distance between the chairs is 2.65 m (center to center of the seating area). The guests sit side by side with me and face the window.

A first chair, the right one, was constructed in one morning using the existing *Space Compartment One* ladder. It was used for about a week on its own. A second high chair, the left one with a mirrored symmetrical design was constructed within two days. The entire project took two weeks to complete. After completion at the end of February 2019, *Hochsitz* was used for a period of almost 1.5 months—from March 1 to April 10, 2019. During its use, eleven guests visited the installation

1 GESOBAU is one of six state-owned housing associations in Berlin, providing homes to over 100,000 Berliners. For further information see: <https://www.gesobau.de/ueber-uns/>, accessed on 03.09.2024.

On the occasion of a public colloquium as part of the PhD program, a modified version of the *Hochsitz* installation was set up in the Zentrum Fokus Forschung, Rustenschacher Allee, 1010 Vienna, and used for the public colloquium on May 27–29, 2019. *Hochsitz—Vienna* consisted of only one high chair, which was placed against the outside of a huge window façade, while the audience (supervisors, administrative staff, colleagues, and guests) sat inside in a circle of chairs in front of the window. The installation was very different from my previous works. On the one hand, the guests and I were separated by the window and integrated into separate spatial contexts—the guests were in the well-tempered interior while I was exposed to the elements in the outdoor space. In addition, sitting alone on a high chair, I looked down on the guests who were seated on normal chairs, much closer to the floor. The spatial separation and different elevation created a dissociation between the guests and me, the host. Equitable communication and exchange were not possible in this spatial setting. Rather, it was a spatial situation of dominance and power. This had not been part of my previous practice, which sought to create a hospitable environment and establish spatial equality.

Trajectory

A guest is downstairs in the courtyard, the third of six in Berlin Wedding. I greet the guest at staircase no. 2A. We enter a freight lift and ascend slowly to the third floor. I open a heavy iron door and lead the guest along a long, dark corridor. Two turns, twice right, then we enter a sunlit room through a small door. The room is 5.88 m wide, not that deep, and 3.50 m high. Opposite the door is a glass façade across the entire width of the room, facing south-west. Two high chairs stand symmetrically in front of it. Two simple constructions made of wooden slats and boards, provisionally joined together. After a brief conversation, the guest chooses a side, climbs up the ladder and sits on the high chair. I follow and sit on the free chair. We sit next to each other, look out of the window together, lean forward, look at

the pimped-up cars in the courtyard, hold our hands up to the sun, and chat in that spacious setting. Across the street, the neighbors notice us at the window and quickly retreat into the darkness of their flats. After 1.5 hours, we climb off the high chairs, our behinds aching from the hard seats. I take the guest back to cold Berlin and return to the sun.

Invitation

For *Hochsitz*, a postcard was designed and sent out to invite people to visit the installation. On the front of each was a photograph of the spatial situation, on the back a short text. The address and a stamp were added by hand. This gave the invitation a personal touch, which was appropriate given the existing relationships I had with the guests. After a response from the guests by telephone or e-mail, the date and time of gathering was arranged.

Preparation

In stark contrast to *Space Compartment One*, for *Hochsitz* I created a particular disorder. I left painting and reading utensils in disarray, placed used bottles and glasses across the space, and scattered dirt and broken glass on the floor. I simulated an untidy, chaotic artist's studio, just as I knew it from Arryn and our conversations. I assumed the disorder would encourage associative thinking and speaking and also wanted the disorder to distract from the installation. The axial entrance situation and the open, furniture-like shape of the installation allowed upon entering a view on the high chairs and across the rooftops of Berlin. For example, I drew the guests' attention to the broken glass. My efforts were only moderately successful in terms of distraction; the amount of light and the view were simply too overwhelming. It is impossible to say whether the mess had any effect on the cheerful and associative conversations. For me, arranging dirt and broken pieces became an act of preparation for the coming meeting, and making a mess is more fun than tidying up.

Clearance

After the farewell, at the staircase, I returned to the installation space without getting back onto the high chair. I simply tidied up and prepared the starting point for the next meeting. The gathering was created much more by the guest and host together. In tidying up, I emptied myself of being a host.

Reference

I am fascinated by the activity of hunting. Contrary to popular belief, hunting in Germany does not consist of the constant killing of wild animals. Rather, it is the hunter's job to nurture and care for wild animals and their environment, which also includes regulating the number of wild animals in the cultural landscape.

The practice of hunting itself consists mainly of watching and waiting. Wild animals are shy and rare. Even hunters rarely see them, and then only if they follow certain rules of behavior and use certain aids. My hunting experience is modest. I don't have a hunting ground of my own and only very rarely hunt as a guest on those of friends or relatives who invite me. I have experiences with *Treibjagd* (battue, or game drive), but my favorite hunting method is hunting from a *Hochsitz* (high seat) hide.² High seats, made for hunting purposes, are available as simple ladder stands or with a closed box. The simple ladder stand consists of a ladder leaning against a tree or electricity pylon and a board as a seat. Box stands are more or less enclosed and offer a range of comfort features. The enclosed design offers more protection from rain and cold but also distances the hunter from the game because sounds are harder to hear. They are usually free-standing. High seats are important facilities in the hunting ground; they serve as lookout, offer protection from the weather, and provide a hiding place for the hunter.

2 Battue is a form of hunting where the game is driven toward the hunters by beaters. See: Gerhard Stinglwagner and Ilse Haseder, "Gesellschaftsjagd," in: *Das große Kosmos Jagdlexikon*, Stuttgart: Kosmos, 2004, p. 249.







Construction process







From here they can count, watch, and shoot the game. The position of the perch is also of importance, depending on the main wind direction and the habits of the game and the hunter. Favorable locations are at game crossings, where game is grazing, in tree aisles, or at the edge of the forest. Several perches are always placed in any one hunting area, as the animals quickly get used to individual ones and will avoid their surroundings, while different locations and types are required for different types of hunting, times of day, and seasons.

Hunting from a high seat means waiting for game to pass by more or less by chance. Unlike hunting on the move, where the game is deliberately set in motion and driven toward the hunting person, game moves in a more relaxed way. It does so according to its biological rhythm and will come out of its own hide at certain times to forage. Some animals are crepuscular and nocturnal. The hunter adapts and waits for this moment on their high seat, which they have occupied for some time. If the hunter visits the high seat while the animals are leaving their own hideouts, the animals will flee.

Account

After the completion of the first installation work, *Space Compartment One*, I was a little at a loss as to how to proceed with my doctoral thesis. My supervisor and fellow students had advised me to free myself from Absalon's artistic legacy and realize my own spaces. To clear my head and come up with new ideas, I visited the studio as often as I could between the university in Weimar, where I worked as a lecturer, and childcare for our one-year-old son. I would usually visit for a few hours and listen to music and paint. Arryn had left me an A3 drawing pad and told me to give it a try.

Most of the time I sat in front of the big window and let the sun shine on my body. I had sinusitis again this winter and the sun felt so good. The sun often shone into the room, but mostly at steep angles that were difficult to

catch. To make better use of the energy, I built a makeshift high chair. Using the chair, which I constructed from existing building materials, I positioned my body above the parapet, directly in front of the glazing. I placed my cold feet on the warm radiator and positioned my face and upper body in front of the façade and in the sun. This allowed me to maximize catching the energy from the sun as well as the radiator.

The sunlight was very unsuitable for reading and painting and I didn't want to draw the curtains so as not to diminish the sun's healing power. I sat alone in the sun until I had the idea of building a second chair and sharing the room with guests and letting them bask in the effect of the sun and the space alongside me.³

This room is Arryn's. It is the room in which he has been painting his abstract paintings for over ten years, his studio. Arryn and I met in Tokyo in 2007. We each spent two semesters abroad and often met for long walks in the city and to party together. We met again in Berlin at the beginning of 2010. He had come from his hometown Brisbane, Australia, to Berlin, because its relatively low rent and cost of living allowed him to concentrate fully on his artistic work. I had come to Berlin after dropping out of art school to train as an architect.

We almost always met in his studio, where he would show me his latest paintings. We always sat on uncomfortable old chairs that he had found somewhere in the street. He would continue to smoke hand-rolled cigarettes, and we would talk about his latest paintings. In the early years, Arryn painted his large square abstract works entirely in black and white. The

3 Numerous sun cults and sun worship activities have occurred throughout history, where Egyptian (Ra, Akhenaten), Germanic (Sól, personified Sun), and Celtic (Druid) traditions, among others, are well known. Esoteric circles of the Nazi era (Black Sun symbol) referred to these traditions, and more recently they have been used as points of reference by the New Right. I have no interest in sun cults so there is no reason to expand on this in my thesis.

series of paintings showed smoke (*Steampaintings*) or white leaves turning in the wind (*Sheedpaintings*). His works depict self-contained worlds with their own logic and laws.

For me, his studio was a space that reflected these characteristics. Through Arryn's art production and our conversations with each other, the room was a secluded space with its own regularity. In addition, the size of the room and its broad structure in front of the window and the massive amount of day- and sunlight gave it the clarity, simplicity, and oblivious serenity that I recognized in Arryn and his paintings.

The work *Hochsitz* was created in Arryn's room and contains the simplicity, clarity, and cheerful oblivion of his work, which have been discreetly transferred to my work.

Sawing

One day in Felsödobsza, I found the landlady sawing wooden slats for the roof of her house. She got the length of the piece of wood from the roof, marked the length on the batten and sawed the batten by clamping the saw between her legs, holding the batten with both hands, making quick movements over the saw as it went through.

After I had made fun of her technique, she challenged me to a duel. I sawed in the only “correct sawing technique,” as I believed. I placed the workpiece on a trestle, put one foot on it, and held it with my left hand to prevent it from twisting, used my thumb as a stop for the hacksaw and guided the hacksaw with steady movements, executed by my right hand, over the workpiece until it was cut through. I lost in two passes to applause and loud laughter from those present.





Sailing Vehicle

At the age of ten, after we had moved away from the big farm, I built a series of sailing vehicles (sailing ships for land), three-wheeled vehicles with a mast and a sail that were propelled by the wind. I aimed for a light and delicate design, constrained by the limited range of materials and tools available. The first version was built on a solid base plate that I sawed from plywood. I fixed the mast in the center of the base and tied it to the sides with ropes. I used solid oak discs (20 mm thick, 70 mm diameter) for the tires, which were available in large quantities in my father's workshop. I drilled a hole in the center and put a round bar through it as an axle, which I attached to the base plate. The first sailing vehicle was about 25 cm wide, mast height and length and did not move at all in the wind. It was just too heavy and sluggish. I increased the sail area by extending the mast with a thin wooden pole and using a larger piece of cloth I found in my mother's cupboard.

Modeling

Models in General

Models are simplified representations of a 'reality' whose complexity is beyond immediate human comprehension. They help us reduce complexity because the capacity of the human brain, of human consciousness, is limited. Modeling means to simplify. It's a trick that allows for partial understanding, for remodeling the world.

Die Tatsache, das Menschen in Modellen denken, bleibt unverstndlich, solange nicht die kommunikative Unzulnglichkeit des Menschen beachtet wird: Das Bewutsein des Menschen ist zum Verstndnis unserer Welt quantitativ (im Sinne der Informationstheorie) unzureichend, zwischen der Komplexitt unserer Welt und dem Fassungsvermgen unseres Bewutseins besteht ein krasses Miverhltnis.¹

Models can be abstract or concrete. Nowadays, digital modeling and computer simulations are very important, for example for climate predictions.

Models are, according to Herbert Stachowiak's *Allgemeine Modelltheorie* (General Model Theory) characterized by three features²:

A. Representation: Models always stand for something else, for an 'original' that they represent. This can also be a model.

B. Reduction: Models are simplifications of the original. They only represent relevant features of the original.

C. Pragmatic: Models are not unambiguously associated with the original. They fulfil their substitute function for someone at a certain

¹ "The fact that people think in models remains incomprehensible as long as the communicative inadequacy of humans is not taken into account: the human consciousness is quantitatively (in the sense of information theory) insufficient to understand our world. There is a stark disproportion between the complexity of our world and the capacity of our consciousness." [Trans.: H.U.] Karl Steinbuch, "Denken in Modellen," in: *Denken in Modellen*, Gerhard Schaefer (ed.), Braunschweig: Westermann, 1977, p. 10.

² Herbert Stachowiak, *Allgemeine Modelltheorie*, Vienna and New York: Springer, 1973, pp.13–33.

moment in time, and for a certain reason.

Models in Architecture

In architecture, models are used as tools to represent ideas in three-dimensional form. They serve to make an idea physically tangible, assessable, and executable. Architectural models can have different functions: they can be created as models for buildings (e.g. sketch model, presentation model), which serve as a tool for the planning process; models of existing buildings (e.g. environment model, recording model); or models without a representational function for a physical building (e.g. utopian designs).³

As a planning tool, a model is part of a process that precedes the actual construction of a building. In this phase, the model is a proxy for an object that does not yet exist. It helps the architect to simulate individual spatial, conceptual, static, or material aspects, and to communicate them to others.

The uses of models are wide-ranging, but they can be conveniently summarized under two broad headings: study and communication.

*Most architectural practices use models in both ways, but some use them more to convey their ideas to outsiders, whereas others use them more for themselves, to form the design.*⁴

In addition to two-dimensional media such as architectural drawings, visualizations, renderings, perspectives, collages, and digital computer models, the model's function is to provide a three-dimensional simulation of the building to be (*Abbildfunktion*). The architectural medium is the only medium with its own three-dimensional spatiality. As such, it allows one to work directly with space.

*For the architect who designs spatially, the significance of a model lies not only in enabling him to depict in plastic terms the end-product of his deliberations, but in giving him the means—during the design process—of actually seeing and therefore controlling spatial problems. For him the model, like the pencil, is a tool for achieving architectural form.*⁵

The physical correspondence between the model and the building makes the

3 Ludwig Heinrich Heydenreich, "Architekturmodell," in: *Reallexikon zur Deutschen Kunstgeschichte*, I (1936), pp. 918–40.

4 Karen Moon, *Modeling Messages: The Architect and the Model*, New York: Monacelli Press, 2005, p. 13.

5 Rolf Janke, *Architekturmodelle*, Stuttgart: Hatje, 1978, p. 18.

architectural model the most realistic tool in the architectural planning process. It allows the viewer to move around the object and freely choose their perspective. The drawing in comparison has a higher level of abstraction.

However much time we might spend looking at two-dimensional images, we live in a three-dimensional world. We can view and move around the model, much as we view and move around the objects of everyday life. Because models are closer to reality than other media, they are understood more easily by the eye and are more accessible to a wider range of people.⁶

An important criterion of the architectural model is its given and known scale. The scale puts it in an absolute context with its referent, the 'real building' and the world. The scale offers the model the possibility of an exact replication. It is what allows the craftsmen to follow the instruction defined by the plans and models without having an architect present on site and without their explanation or specification.

Architectural Models Represented as Photographs

Architectural models are represented by photographs, as is the case in this reflective documentation. Photographs of models are taken at a specific time, in a specific place, and from a specific perspective. In two-dimensional images of the three-dimensional objects, any potential of movement around the object is lost and perspective is reduced to a single view.

Viewing photographs of architectural models therefore entails a double interpretation of the building shown [...] A photograph of a model not only shows the model, but it offers a visual interpretation of it, too.⁷

The photograph becomes an image of an image.

Architectural Models: A Brief History

Fetish Models

The first models of buildings are up to 8,000 years old. There is, for instance, a clay model of a house from the Sesklo culture, Thessaly, Greece, that dates from 6,000–5,800 BC,⁸ and an

6 Moon, *Modeling messages*, p. 11.

7 Rolf Sachse, "A short History of Architectural Model Photography," in: *Das Architektur Modell. Werkzeug, Fetisch, Kleine Utopie*, Oliver Elser et al. (eds.), Frankfurt a. M.: DAM, Deutsches Architekturmuseum, 2012, p. 23.

8 Marja Gimbutas (ed.), *The Living Goddesses*, Berkeley, CA: University of California Press, 2001, p. 141.

architectural model of fired clay from Gumelnița, Căscioarele, Romania, from 4,600–3,900 BC.⁹ Ancient miniatures such as votive offerings, fetishes, and funerary urns in the shape of houses or sanctuary models used in religious, cultic, or spiritual contexts cannot be called architectural models in the strict sense. Models directly related to the production of buildings first appear in writings in antiquity, with Vitruvius, for instance. The oldest surviving architectural models are from the late fourteenth century, while the Renaissance is generally regarded as the age of the invention of the architectural model.¹⁰

Architectural Models and Vitruvius

Vitruvius, who was an architect, engineer, and architectural theorist, wrote the first architectural treatise in circa 33-22 BC, titled *De architectura*, or *On Architecture*, published as *The Ten Books on Architecture*. He divides the architect's knowledge into two parts: a practical (*fabrica*) and a theoretical (*ratiocinatio*) one. The architect is a practitioner and a scholar, a master-builder (*Baumeister*) and a civil engineer who covers a wide range of tasks, from the construction of entire cities with their individual buildings, to the manufacture of machines and imple-

ments of war. With the help of geometry, the architect, who in Vitruvius is a comprehensively educated scholar, mentally anticipates the building.

Vitruvius mentions the architectural model at the very end of his book, without giving it a precise function. He reports an attack by king Demetrios on the city of Rhodes. The Rhodesian court architect, Diognetus, is replaced by the architect Kallias, after the latter shows his novel defensive machine by means of a scaled-down model. During the following attack, Kallias has to admit that his new invention only works in the model and cannot be transferred to the scale of reality. The Rhodesians then ask their old court architect Diognetus for help, who fends off the attack with a ruse. The passage, which forms the epilogue, is to be understood as a fable in which the architect's ingenuity triumphs over the model and the machine.

From this description, not only can the use of architectural models be deduced, but also a knowledge of scales and functions (here that of representational model) can be assumed. But the architectural model in Vitruvius's tale is presented as having shortcomings that cannot be simply transferred to reality.

9 See: https://archive.nytimes.com/www.nytimes.com/slideshow/2009/11/25/science/112409_ARCH_9.html, accessed on 03.23.2023.

10 Andreas Lepik, "Das Architekturmodell der frühen Renaissance," in: *Architekturmodelle der Renaissance*, Bernd Evers et al. (eds.), Munich: Prestel, 1995, p. 10.

For not all things are practicable on identical principles, but there are some things which, when enlarged in imitation of small models, are effective, others cannot have models, but are constructed independently of them, while there are some which appear feasible in models, but when they have begun to increase in size are impracticable, as we can observe in the following instance.¹¹

Architectural Models as Templates

In the Middle Ages, the building process was determined by craftsmen and building lodges. Individual carpenters or stonemasons were called architects after a mistranslation in the tenth century.¹² They presided over building sites and supervised the building process, which did not require a total concept in the form of models or a complete geometric predefinition through floor plans, elevations, and sections. Drawings and models were made only for individual building elements.¹³ The buildings were the result of a complex ad-hoc crafts process.

They [cathedral building sites] were large-scale laboratories, sites of experimental practice where the collective work of skilled specialists was aggregated, producing a manipulable system—a working experiment consisting of the cathedral itself. This was possible in the absence of fully articulated structural theory, specified design or plans, or common measure, because the builders developed ways in which their local and tacit knowledge and their messy practices could be combined and transmitted to other sites in the form of skills, geometric method, and templates.¹⁴

Models called *exempla* (singular: *exemplum*) served as templates for direct transfer to the work at hand. They were made of wood, fabric, paper, or lead on a 1:1 scale and were used to make profiles, cornices, and other three-dimensional building components. Stencils were practical tools that could be carried around by craftsmen but only served a function in combination with the craftsman and his practical skills.

11 Vitruvius, “Measures of Defense,” *The Ten Books on Architecture*, p. 5, via URL: <https://www.gutenberg.org/files/20239/20239-h/20239-h.htm>, accessed on 18.10.2024.

12 Nicolas Pevsner, “The Term ‘Architect’ in the Middle Ages,” *Speculum* 17, 4 (October 1942), pp. 549–62, URL: <https://www.jstor.org/stable/2856447>.

13 There are donor paintings and donor models in honor of the founders. However, these models and pictures do not have a relation to the building process.

14 David Turnbull, “The Ad Hoc Collective Work of Building Gothic Cathedrals with Templates, String, and Geometry,” *Science Technology & Human* 18 (July 1993), pp. 315–40, here: p. 331, <https://doi.org/10.1177/016224399301800304>.

Architectural Models as Planning Tools

During the Renaissance, architecture re-emerged as a discipline, following the models of antiquity. Architects oversaw the building process and fixed the design in drawings and models. Craftsmen simply carried out the architect's instructions on the building site.

[T]he carpenter is but an instrument in the hands of an architect.¹⁵

With the re-emergence of the architect as a designer, the means of representation, the drawing and the model, also developed. They illustrated a *Totalvorstellung* (total conception) of the planned building, which anticipated the

actual construction in its entirety and all its details.

Denn Voraussetzung für die Herstellung eines Gesamtmodells ist eine klare Totalvorstellung des geplanten Bauwerks, und eine solche Totalvorstellung, die die Form und Konstruktion des projektierten Baus bis ins einzelne hinein von Anfang an festlegt, entspricht nicht der Baugesinnung und Baupraxis hochmittelalterlicher Bauhütten.¹⁶

The architectural drawing, the *disegno*, became the dominant medium, the carrier of the creative idea.¹⁷ The architectural model became the representative of the three-dimensional form, which was more vivid and unders-

15 Leon Battista Alberti, *On the Art of Building in Ten Books*, Cambridge, MA: MIT Press, 1988, p. 5.

16 "The prerequisite for creating an overall model is a clear and complete vision of the planned structure, and such a complete vision, which defines the form and construction of the projected building down to the last detail from the outset, does not correspond to the architectural spirit and practice of high medieval masons' lodges." [Trans.: H.U.] Heydenreich, "Architekturmodell," p. 923.

17 "Der vom italienischen Wort *disegnare* abgeleitete italienische Ausdruck *disegno*, [...] bedeutet wörtlich übersetzt »Zeichnung, Skizze, Entwurf«. Der Disegno ist aber ebenso Gegenstand einer einflussreichen kunsttheoretischen Debatte der Renaissance, in welcher er als Grundlage aller bildenden Künste angesehen wurde. In dieser Debatte ging es, [...] um eine Bestimmung des Verhältnisses von *idea* und *forma*. Der Disegno wurde als geistig-künstlerisches, quasi religiöses Konzept des Entwurfs verstanden, das der Malerei, Bildhauerei und Architektur gleichermaßen zugrunde liegen sollte. [...] der Künstler und Kunsttheoretiker Giorgio Vasari im 16. Jahrhundert den Disegno als »anschauliche Gestaltung und Darlegung jenes Bildes, das man im Sinn hat, sich im Geist vorstellt und in der Idee hervorbringt.« (Derived from the Italian word *disegnare*, the Italian term *disegno*, [...] literally means "drawing, sketch, draft." But the *disegno* is also the subject of an influential art-theoretical debate from the Renaissance, in which it was seen as the basis of all visual arts. This debate was [...] about determining the relationship between idea and forma. *Disegno* was understood as a spiritual-artistic, quasi-religious concept of design that was said to underlie painting, sculpture and architecture in equal measure. [...] the artist and art historian Giorgio Vasari in the sixteenth century as 'the vivid design and presentation of the image that one has in mind, that one visualizes in one's mind and produces in one's idea. [Trans.: H.U.] Claudia Mareis, *Theorien des Designs zur Einführung*, 3rd edition, Hamburg: Junius, 2022, pp. 45–46.

tandable for the layman. With the development of the various media of architecture, the separation of design and execution became possible, and the presence of the architect on the building site was no longer a requirement. Thanks to his independence, the architect could supervise several projects at the same time, sending a set of drawings and a model containing all the data, instead of having to answer all the questions on the building site in person.

In the context of competitions, such as those held for major projects in Rome, Florence, and Milan from the 1400s onward, the architectural model developed as a means of representation and communication. The ease with which it could be read made it increasingly popular, as it gave a spatial idea of the design and the eventual building to a wider public that was increasingly involved in the decision-making process. This type of architectural model shows a finished state, even if it was subsequently modified. Following the wishes of the observer, it tended to be detailed, like a doll's house, which was as close as possible to the envisaged real building and served as an unchanging model during construction.

The detailed miniature contrasts with the architectural model as a design tool, as favored by architects in the development of a project, the draft. This iteration of the model represents a state that is still in progress and therefore changeable.¹⁸

The rediscovery of ancient architecture led to the rediscovery of the architectural treatise of Vitruvius and to the appearance of new treatises that expressed the self-confidence of the new profession and provided its theoretical foundations, such as those written by Leon Battista Alberti, Palladio, Serlio, Antonio Averlino (Filarete), and others.

Among those mentioned, Alberti occupies a special position with *De re aedificatoria*, published in 1452 and first printed in 1485. *On the Art of Building*, published in ten books, deals extensively with the architectural model and is still considered one of the most important texts on architectural theory. Alberti was a connoisseur of ancient architecture and saw himself in the tradition of Vitruvius. He adopted Vitruvius's ten-part structure and the division of the discipline into two parts. While *structura* (construction) referred to the practical implementation, Alberti

18 "[Here in the model] It will allow one to increase or decrease the size of those elements freely, to exchange them, and to make new proposals and alterations." Alberti, *On the Art of Building in Ten Books*, p. 34.

understood *lineamenta* (lineaments) as the complete theoretical anticipation of the building with the help of drawings and models. In doing so, he made a strong case for the architectural model as a design tool. "Better than that the models are not accurately finished, refined, and highly decorated, but plain and simple, so that they demonstrate the ingenuity of him [the architect] who conceived the idea."¹⁹

From the Italian Renaissance sites, the habit of using architectural models spread through Europe, with its two main functions: the architectural model as a design tool and as a means of representation and communication.

During the Baroque period, drawing reached its limits in the representation of physical forms, and the model increased in importance because of its capacity to present the three-dimensional. Balthasar Neuman, one of the most important German Baroque architects, preferred the architectural model to the drawing and made detailed models of his designs in his own workshop. These include a wooden model (1744) for the pilgrimage basilica

ca. Vierzehnheiligen in Bad Staffelstein, with carved figures and capitals and gallery balustrades of cast lead. The initial model is also richly decorated and painted inside; "it was used to convince reluctant Benedictine monks to build the church."²⁰

Collecting Architectural Models

The advent of the architectural model also engendered the archiving and collection of models. The model as a means of visualization and teaching took on a new dimension once aristocrats began going on Grand Tours, and later artists and architects started traveling to Italy and Greece. Spolia and models, especially cork models, were taken or made from ancient sites as replicas of ancient buildings and exhibited in cabinets of curiosities or assembled into collections as physical teaching aids.²¹ These included the collection of the architect John Soane, who alone owned 20 plaster casts and 14 cork models of ancient Greek and Roman buildings. Museums and schools of architecture were also building their own collections for studying and copying. Architectural training at that time consisted mainly of copying ancient examples. They were

19 Ibid., p. 34

20 Werner Helmberger and Valentin Kockel (eds.), *Rom über die Alpen tragen. Fürsten sammeln antike Architektur: die Aschaffenburg Korkmodelle: mit einem Bestandskatalog*, Landshut and Ergolding: Arcos, 1993, p. 40.

21 "spolia [are] parts of earlier buildings recycled and used in later structures, e.g. Roman column-shafts in La Mezquita, Córdoba, Spain." James Stevens Curl and Susan Wilson, *The Oxford*

drawn and reproduced in models and studied for their proportions and aesthetic qualities.

Architectural Models in the Avant-garde: Modeling from Scratch

The avant-garde modernist movement saw another rise of the architectural model. The classical forms borrowed from antiquity, and with them the picturesque drawings and perspectives of the nineteenth century, were seen as outdated and criticized. In his architectural manifesto *Vers une architecture* (Toward an Architecture, 1928) Le Corbusier: spoke of “a perilous practice [...] creat[ing] optical illusions.”²² Instead, the architectural model and axonometry were promoted as technically objective representations.

With modernist architects, the model became an important design tool that summarized objectivity and its allround potential as a planning object. Teachers such as Wasili Luckhardt and others called for the direct modeling of these spaces.

Put pencil and paper aside, take clay or plasticine and begin modeling, from scratch, directly and

*without influence.*²³

Architectural Models in Modernism

With the industrial age and modernism, the architectural model experienced a revival that continues to this day. Stimulated by the many social, technical, and media changes, the architectural model has taken on new materials, functions, contexts, and purposes.

Photo Models

The development of photography and offset printing from 1910 onward made it possible to represent architectural models via photographs. This facilitated the rise of the architectural model, which previously could only be experienced in person. Now it could be seen in print in magazines and so on. The new media caused a professionalization of architectural model-making. Architectural models used to be made from simple materials such as cardboard in architectural offices, but now they were made from ever-newer materials, such as plexiglass and aluminum in specialist architectural model-making workshops.

Architectural Models as Originals

The popularity of the models spread to

Dictionary of Architecture, 3rd edition, Oxford: Oxford University Press, 2015, p. 724.

22 Le Corbusier, *Toward an Architecture*, John Goodman (trans.), London: Frances Lincoln, 2008 [1938], p. 215.

23 Oliver Elser et al. (eds.), *Das Architektur Modell. Werkzeug, Fetisch, kleine Utopie*, Frankfurt a. M.: DAM, Deutsches Architekturmuseum, 2012, p. 12.

a growing number of architects. Mies van der Rohe, for example, switched from drawing to making models. In 1944, part of his office was converted into a model workshop, where professional models were increasingly built and used as the basis for perspective representations. The model represents the idea, which retains its ideal state, while the original, the building, is subject to decay and creeping change through use and the elements.

Arthur Drexler, director of MoMA in New York, writes about this on the occasion of an exhibition entitled “The Architecture of the École des Beaux Arts”:

*Mies van der Rohe, who knew how to draw, abandoned drawing for scale models that seem realistic, but which like his architecture carefully suppress certain elements in order to represent an ideal—as in the model of Crown Hall at Illinois Institute of Technology—which the actual building can only corrupt.*²⁴

The model becomes the original, representing the idea in its pure form, preserved without the disturbing influences of reality.

Measuring Models

With Gaudí’s upside-down force models for Colònia Güell, a new function for form finding and optimizing was invented.²⁵ Furthermore, this kind of models was used as measuring model for making the structure and the statistics visible and constructable.²⁶

*The hanging model determined basically by a self-forming process. Unlike ordinary models where the architect chooses a form, the hanging model independently forms a stable figure.*²⁷

This technique was used by Frei Otto in the twentieth century to build his complex shapes. They were not calculable, which later changed thanks to computer technologies. Measuring models were also used for testing fire

24 Arthur Drexler, “Engineer’s Architecture: Truth and its Consequences,” in: *The architecture of the École des beaux-arts*, Arthur Drexler and Richard Chafee (eds.), London: Secker & Warburg, 1977, p. 15.

25 Gaudí developed a hanging chain model over a period of six years, at a scale of 1:10, over 6 m long and 4 m high to find the form of the inner structure. See: Jos Tomlow, “Das Modell. Antoni Gaudís Hängemodell u. Seine Rekonstruktion; Neue Erkenntnisse Zum Entwurf Für d. Kirche d. Colonia Güell,” in: *Mitteilungen des Instituts für Leichte Flächentragwerke* 34 (1989), pp. 113–95.

26 “Measurement models in a strict sense [...] were used when the load bearing structures were too complex to be analyzed with arithmetical methods. [...] In structural engineering, the term ‘model analysis’ refers to a method in which the load-bearing structure is reconstructed in models that are similar in scale, geometry, and elasticity.” Christian Weber, “Frei Otto—Experimentelle Modelle,” in: *Das Architekturmodell—Werkzeug, Fetisch, Kleine Utopie*, p. 45–50, here: p. 47.

27 Tomlow, *Das Modell. Antoni Gaudís Hängemodell*, p. 20.

resistance and wind resistance.

Frei Otto

Frei Otto had a revolutionary impact on twentieth-century architecture. He developed his uniquely light and dynamic buildings through intensive use of models. For his experiments he used soap skins, chain/hanging models, and sand-filled models for form finding, static calculation, and proof models. He worked in collaboration with architects, engineers, biologists, physicists, and artists at IL—Institut für leichte Flächentragwerke (Institute for Lightweight Structures).²⁸ The complex shapes he was after could not be determined using mathematical methods. With the advent of the computer in the 1960s, the development of computer-aided calculation and modeling began. In contrast to then usual architectural practice, where drawings or sketches were the first step in the design process, Otto created his design with physical models. In a second step the information was transferred again into two-dimensional representations.

Digitization: Not the End of the

Architectural Model

Since the introduction of the personal computer in the 1980s, the digital processor has become the elementary tool in architectural planning and its implementation. Its new possibilities have enabled new forms, such as those designed by Frank Gehry, Gregg Lynn, and Zaha Hadid. The digital building model has made it possible to design biomorphic and free-form mathematical structures. The digital model can be zoomed in and out by scrolling and has lost its defined size and scale compared to a drawing on paper. It can be transferred to output devices via data transfer. CNC milling machines, laser cutters, 3D printers, and robotic arms create three-dimensional images from the code, be they scaled-down models or entire building components.

Through these developments, the distinction between architectural model and building, copy and original has disappeared, as has the architectural model-maker, who no longer stands at his processing machines but sits at a PC in a room separated from the machines. Building Information Modeling (BIM) allows data to be used and

28 “On his [Frei Otto’s] initiative, the Institute for Lightweight Structures was founded in 1964 and Frei Otto was appointed its director. With his interdisciplinary research and teaching in the field of wide-span surface structures and natural constructions, he developed the IL into a globally recognised centre of lightweight construction by 1991. In 2015, Frei Otto was awarded with the Pritzker Prize.” Institute for Lightweight Structures and Conceptual Design, “History of the institute,” URL: <https://www.ilek.uni-stuttgart.de/en/institute/history/>, accessed on 10.31.2024.

exchanged between various players throughout the entire lifecycle of the building. A digital companion to the physical building is created, reporting faults, and calling for new lights when their maximum number of operating hours is reached.

The arrival of the digital model predicted the death of the architectural model. However, the opposite seems to be the case; the architectural model is becoming more and more popular as an independent analog image that is easy to understand, and as a self-referential object.

Models and Modeling

The research project *Architectures of Proximity* explores the building of architectural models as an artistic process. Usually, in architecture, models are used as a tool to represent an idea in three-dimensional form. They are needed in a relatively short phase during the planning of a building which doesn't yet exist. It serves to make an idea physically tangible, assessable, and executable.

In this research project, architectural models have a different and central role. They are of light, changeable, and provisional nature. The buildings I construct from wood survive their assigned limited purpose within traditional architectural practice and deve-

lop a life-cycle of their own. In a three-step process, I produce a sequence of self-made architectural models that serve as a medium of appropriation, as an unfinished and provisional space created in the gathering with guest and host, and as a medium of documentation.

Building as Model Making

The process of model-making is a handcrafted construction process. The tools for modeling the projected building's spatial setting are a cordless screwdriver and a Japanese saw, which are small, light, and portable. Together with a carpenter's ruler and a pencil for measuring and marking, these tools allow me to work on site, wherever that is. These tools are the basis which can be extended by woodworking shops and laser cutters if required and accessible

The selection of tools follows pragmatic considerations, taking into account the size of the objects, the degree of difficulty, transportability, and general external circumstances such as time, place, and availability of workshops.

As I pointed out earlier, I like crafting, it brings me into a state of relaxation and creativity, leading to new insights. This state only occurs when I work alone in dialog with the material, the working

environment, and the tools.

Building as Research

In *Architectures of Proximity*, building is research. In the process of making, knowledge is gained in the exchange with materials and tools. The process of making/crafting does not follow the concept of hylemorphism, according to which a craftsperson/artist gives an ideal form to a material.²⁹

In this understanding, material is a malleable mass without quality. It is becoming a thing or artifact through crafting. Previously it was mere matter. But material has already experienced internal and external forces and molding processes before being touched by a person. Materials are already things that have histories and stories.

The English anthropologist Tim Ingold illustrates this in his article “Materials against materiality” using the example of a ‘natural’ stone. Ingold tasks his readers with illustrating his understanding of materials. He asks them to get a medium-sized stone from outside, clean it with water, and place it on their

desk to return to later. At the end of the article, he describes the changes in the surface that have taken place during the reading period. The surface has released moisture into the environment; it has dried and lost its shine. Ingold writes:

*Stoniness, then, is not in the stone’s “nature,” in its materiality. Nor is it merely in the mind of the observer or practitioner. Rather, it emerges through the stone’s involvement in its total surroundings—including you, the observer—and from the manifold ways in which it is engaged in the currents of the lifeworld. The properties of materials, in short, are not attributes but histories.*³⁰

Materials already bring something with them when they are processed further in a manual molding process. Their internal structure, such as the grain of the wood, must be acknowledged, and processing is only possible when understanding the nature of the wood and working with it. To split wood with an axe or

29 “Hylemorphism from the Greek *hyle* (‘matter’) and *morphe* (‘form’). The doctrine that all physical things are composed of matter and form. Identified with Aristotle (q.v. 7) the doctrine likewise characterizes Thomistic philosophy (q.v. Thomism). Form is the principle of actuality and activity, while matter is the principle and of potentiality and passivity.” William L. Reese, *Dictionary of Philosophy and Religion: Eastern and Western thought*, Atlantic Highlands, N.J: Humanities Press, 1980, p. 240.

30 Tim Ingold, “Materials against Materiality,” *Archaeological Dialogs* 14, 1 (June 2007), pp. 1–16, here: p. 15.

wedge, for instance, one has to understand the wood's grain and follow it.

The craftsman follows these discreet guidelines. Making therefore happens through interaction between the maker, the materials, and the tools. The craftsman/artist can be seen as a kind of an alchemist, experimenting with materials and exploring their behavior.³¹ Building as a mode of research in this understanding is gaining knowledge in the form of stories and models.

***Architectures of Proximity,* a Three-step Modeling Process**

In the course of my PhD project, a three-step modeling process emerged. The models took on different functions: as cognitive tool, design tool, spatial and perceptual tool, and documentation tool and stage.

Step One: Site Model

In a first step I create the site model, which represents the relevant context of the installation. It is used to explore the context and make its physical

nature tangible or legible.³²

The site models are made on a scale of 1:10. At this scale, the models cannot be entered with the entire or parts of the body, such as the head, and can only be viewed from the outside, offering a bird's-eye view. The immersive spatial impression associated with being physically present in the proposed space is impossible, but another experience is offered from a distance. The model, with its strong spatial presence and richness of detail, has a certain autonomy from the original.

The sections and sizes of the models are different. Choosing a section marks a focus. For example, the site model for *Space Compartment One*³³ shows only the corner of the room, the installation space is less important for the compartment, while the site model for *Hochsitz*³⁴ focuses on the façade of the installation space and the view through the windows.

The site models are made from wood-

31 "A cook, experimenting in the kitchen, puts different ingredients together and looks to see what happens to them if you heat them or boil them, freeze them or cool them down. So the maker, working with materials, is like an alchemist: he's interested not in what the materials are but what they do." Tim Ingold, "An Ecology of Materials," in: *Power of Material. Politics of Materiality*, Susanne Witzall and Kerstin Stakemeier (eds.), Zurich and Berlin: Diaphanes, 2015, pp. 59–66 here: p. 62.

32 See: Site Model *Der Nächste*, p. 187.

33 See: Site Model *Space Compartment One*, p. 46.

34 See: Site Model *Hochsitz*, p. 90.

based materials, such as particle board or MDF.³⁵ The transfer to a different material represents an abstraction and gives the model a certain level of independence from the original.

MDF and plywood also have surface textures that give the model its own spatial character. These wooden materials are unusual for architectural models. Architects prefer high-quality materials, while MDF and chipboard are considered inferior.

The site models are made in a workshop off-site. Miniaturization and the use of wood-based panels require a level of precision that can only be achieved in a woodworking workshop. The panel saw in particular is indispensable here. The site model for *Hochsitz* was milled by a robot at the Angewandte Robotics Lab (Applied Robotics Lab).³⁶ The filigree window structure could not be produced true to scale otherwise. When creating a model with a level of autonomy, building it away from the site is helpful.

The experience of space as you move your body through it is largely characterized by the surfaces you encounter. What lies behind wallpaper remains unknown though. The site models make the structure of the installation space, the thickness of the walls, visible and tangible. The models also show building structures behind the wall. For example, the site model of *Der Nächste* show the chimneys that remain hidden when you are in the space.³⁷

The chimneys have become obsolete due to the change from stove to central heating and have been taken out of service. However, the flue cavities behind the wall still exist. Models can make these structures visible and tell us more about the service infrastructure of a building than the actual building itself, where such elements are hidden behind surfaces.

In the process of model-making I seek to make the physical nature of a space tangible. The experience of a space as a physical entity within focuses on

35 "MDF was first developed in the USA around 30 years ago. The method used for producing this type of board involves drying the fibres, spraying them with glue and subsequently pressing them together in a continuous process. Medium density fibreboards can be worked like solid timber. Three-dimensional profiling is possible with the thicker versions. MDF is primarily used for furniture and fitting-out applications, also as a substrate for painting, veneer and coating work. Such boards are not stable at high moisture levels and should therefore not be used externally," in: *Constructing Architecture. Materials, Processes, Structures, a Handbook*, Andrea Deplazes (ed.), Basel and Boston: Birkhäuser, 2005, p. 88.

36 See: https://www.dieangewandte.at/institute/institut_fuer_kunst_und_technologie/angewandte_robotics_lab/, accessed on 10.17.2024.

37 See: *Chimneys made visible*, p. 287.

the surfaces that define it. My models expands this spatial encounter to include a haptic and physical experience in which the walls, the floors, and the ceilings are produced and experienced within a miniaturized object.

We usually conceive a building as a finished entity, as the termination of a building process. By rebuilding a room, I seek to reenact the construction process. The building of the model allows me to mimick the original construction process, to follow it in miniaturized form.

Models also allow us to speculate: the past, the future, or a fictional state can be recreated. For the site model of *Der Nächste*, I chose a moment from the past: the building at the time of its construction. The model shows bare brickwork, when the building simply consisted of walls, floors, and a roof, without plaster, doors, or windows. The masonry recess at the window opening is for fixing the box-type windows that have remained absent.

Building models allows me a long-term, intensive, and detailed examination of their original, of the real space, as well as the space of the model itself. The result is a hybrid object that has its own autonomy—it is an autonomous space—while also being connected to the original through its

representational function.

The site model is therefore a research as well as a speculative tool. It contains insights about the structure and physical nature of the built original, while also making it possible to rethink the installation space and develop a design that overcomes the current state of the original.

Step Two: Life-size Model

The life-sized model is a piece of furniture or compartments that can be entered or walked into and are used for hosting the guest. They are also called models because they are provisional and have a simplified complexity. They are created in a design process that works directly on the scale of life.

Life-size models are built to a scale of 1:1. The reference for the scale is me, my body, which has a height of 1.82 m.

The materials used are mainly wood-based. They are inexpensive to buy or can be easily extracted from found objects or residual waste. I go for walks a lot and find scraps or parts of furniture on the street or on building sites that can be reprocessed. The material is also easy to work with using the tools available to me and enabling me to design directly on a 1:1 scale. Ideas can be transferred directly into the

model being built. While high-quality and expensive materials require pre-planning and targeted realization, cheap materials allow for experimentation.

The life-size models are made on site or in the wood workshop, with a preference for on-site production. The making process requires communication with the context. Neighbors have to be taken into account and materials and tools have to be adapted to their use on site. While everything in the workshop is focused on the manufacturing process, installation sites are not designed for manual construction. The lack of space and difficult access to materials and tools require improvisation, which itself could be seen as a design tool. It leads to solutions that are more directly related to the context. The installation space provides a framework for production that is limiting, but restrictions also help in the design and lead to unusual solutions that are unique, arguably containing a silent knowledge of the context.

Unlike the site model, which is a representation of an existing building, or part of an existing building, the life-size model. It is designed as part of a creative process. Starting with an idea, it is directly developed into a 1:1 model. For example, the high chairs in *Der Nächste* had a referential idea of chairs on which you sit as if astri-

de. The point of reference had been a high chair. Based on these chairs, I first built some small concept models, which helped me to concretize the idea. With this rather vague idea and a range of materials (chipboard, kitchen worktop, wooden slats), I gradually developed the design in a wood workshop.

In the handcrafted production process, I am involved in processes that on the one hand represent a routine but also allow a kind of freedom of thought. A creative process of generating ideas and inspirations is integrated into the process of realizing the work by hand. These can first be mentally checked for feasibility, and then, if necessary, transferred directly into the 1:1 model through which they can be tested for their usability. They are then retained, supplemented, changed, or revised.

This kind of model is a design tool that is characterized by a provisional, changeable character. Things can be added, changed, and revised. The model as a design tool is a transitory object, in the process of being created, still unfinished. It can be experimented with and further refined. This means trying it out, checking it, then changing it again if necessary, and so on.

Once the life-size model is finished, it becomes the installation and part of the venue for the gathering. During this transition, the model acquires its status as an unfinished object—a model. The traces of the design process are still visible, the materials cheap, the complexity simplified in comparison to real furniture, and the overall appearance is provisional and changeable, even if no further changes are made.

The model-like quality is transferred to the gathering of guest and host and lends the performance/live installation the character of something yet to be finished, of trying things out. In the gathering, a sense of togetherness is in the process of being created, still to be developed. In the live-size models, togetherness and communication can be practiced and tested. The life-size models are intended to encourage this experimentation.

Step Three: Plug-in Model

They finalize a project and serve as a documentation tool.³⁸ In architecture, the so called „Einsatzmodell“ is used in competitions or during university seminars. These models represent the context into which architects place their designs. In my practice the 1:10 plug-in model is placed into the site model at the end of the process.

The plug-in models are made of grey card, a common modeling material, widely available and inexpensive. It comes in various thicknesses in 0.5 mm increments, from 0.5 mm to 4 mm. The standardized panel thicknesses allows models to be produced very quickly. Once the appropriate panel thickness has been selected, individual parts are simply cut on two sides and glued in place. This results in lightweight, durable models that do not take long to build.

I process the material on a cutting mat with a cutter and a ruler, which is noiseless and dust-free. This means that models can be produced at home or in the office without having to worry about the surroundings. I create them late in the evening, after working on text, or in the office. The difference in material gives the plug-in models a certain level of independence compared to the live-size model and the site models. In this research the plug-in models are a documentation tool for temporary installations. They are durable, transportable, and can be used as stand-ins in exhibitions or presentations. The building of the plug-in model is not a creative process for me: they are just copies of an original. The production is also quick and does not lead to any new insights.

For me placing the finished plug-in model into the site model marks the end of the research process. In this moment I can detach myself from a site in which I was previously heavily involved. This does not mean that gatherings might not be held there again.

Talking House Thoughts for Hinnerk

One sunny morning I watched over my balcony as Hinnerk set up *Talking House* on the lawn. It had been stored in my basement for a few months, and now he wanted to invite me to participate as a guest. Step by step, he transformed it, from its portable form as a little cart with bicycle wheels, into the tiny two roomed house for conversations. My memory of this day is a sunny and joyful picture. The bright, white, red and blue pieces of plywood, scattered across the green grass. And my friend, fitting it all together, industrious, meticulous, and a little absurd. Pedestrians watched curiously as they passed by and my neighbours stopped to ask what it was he was building.

When the transformation was complete, there stood a little structure, not unlike a hut for changing your clothes at the beach, or a tiny shop from which you might buy an ice cream. I joined him downstairs on the lawn, and we entered the rooms together. I stepped into the blue, Hinnerk into the red, and we had a chat. Hinnerk has specifically asked that I do not talk about the experience, but rather about my thoughts that surround the experience.

Well firstly, I felt honored to be invited as a guest and a friend. I felt honored to share a tiny space that exists only so that two can share it together. It was fun and a little silly, but also a gentle articulation of friendship. It is hard for me to separate the artwork from the artist. I see *Talking House* as an externalization of Hinnerk's care for others, for friendship, for intimate conversation.

My understanding and enjoyment of *Talking House* is informed

through a long appreciation of Hinnerk's ways of thinking and being. Hinnerk and I first met in Tokyo in 2008. We were both doing post-graduate studies at different universities. I had come from Australia to do some of my PhD at Gedai University. Hinnerk had come from Germany to do a Masters on Japanese tea houses at Waseda university.

The first time we met, Adrienne, the mutual friend who introduced us, took us out to a small day party. When Hinnerk danced, his top-half rocked and rolled to the groove in an easy and regular way, but his bottom-half did something amazing. His legs twisted and turned, bounced and pumped at an outrageous speed. It was as if his legs were electrified spaghetti. I liked him straight away.

Later, our friendship formed around discussions of art and architecture, material and form, structure and freedom. It is a conversation we have continued for 15 years or so, including collaborations and some teaching together. Initially we connected over a shared interest in maps. I think both of us were trying to comprehend the huge and crazy city of Tokyo, so different from our homes in Germany and Australia.

It was before the era of google and GPS in smartphones, back then little hand drawn maps were vital in giving and receiving directions. I had amassed a small collection of these maps, drawn on napkins, receipts, and other scraps of paper. I was interested in the multitude of idiosyncratic and unique styles of map making, and what that said about different ways of thinking.

Meanwhile, Hinnerk was fascinated with the rail system. He was

especially interested in how the idealised subway map interacted with the physical material of the city. People would often give directions to catch this or that train, when in fact walking would be faster. The subway map dominated everyone's understanding of the layout of the city, even though it was very distorted from reality on the ground.

Central to the Tokyo subway map is a ring, called the Yamanote line. On the map it is represented by a circle. However this is a highly idealized abstraction, and it is actually quite far from a circle . This for Hinnerk, was a key example, an important proof, of how the city in our heads was far from physical reality. So, one day he walked the full line, from station to station. The Yamanote line is mostly above ground and often raised on pillars above the streets, so it is possible to follow, although it makes for a very long walk through the mega city. It took Hinnerk 18 hours to walk the full ring at a strict pace.

What has this got to do with *Talking House*? I don't know, perhaps nothing directly. Maybe it is that Hinnerk desires to understand with his whole being, with his body as well as his mind. His legs and feet know the difference between a circle on the map and the reality of the Yamanote line. In a similar way, I think *Talking House* is an attempt to think with his body, to pull knowledge of friends, acquaintances, strangers, into his body somehow.

As an abstract painter, I am most interested in artwork as an expression of an inner experience. The subject, content, meaning or idea in an artwork does interest me too, but only as a vehicle for the expression of the inner life of the artist. This is partly empathizing

with the experience, perspective and struggles of the artist, but there is also something more vulnerable than this, something like a sharing of a deeper awareness of what it is to be human.

I suppose that I don't want to separate Hinnerk from his artwork. I walk around *Talking House* and look at the detail, I step inside and feel the wood with my hand. I feel Hinnerk's meticulous care. I feel his aesthetics in every process, a philosophy of exactly enough. I feel Hinnerk's thinking too, it is more than an experiment in restricted space, or the resolution of a concept, there is a deeper thinking that makes *Talking House* an artwork. I feel the space as if it is inside Hinnerk somehow. An inner space that he has externalized to share with us. It is a great privilege to be a guest, to be his friend. How can I not love his artwork as I love him?

Arryn

Talking House

A confessional in the lively streets of Tel Aviv. A wooden structure that can be transformed into a handcart. A host and a guest, no view to the outside, no bodily movement even. Just two people sitting and listening to each other, to the world, and to other fellow human beings.

Proxemic Data

Body position: sitting on chair

Orientation: 0° (sitting side by side)

Distance I (metrical): 60 cm (center chair to center chair)

Distance II (bodily): body contact distance, with 1 mm dividing wall in between

Body contact type: side of foot, leg, torso, arm

Vision person-to-person: other not visible (dividing wall)

Outside view: no outside view (closed doors), limited outside view (open doors)

Inside view: yes

Thermal: conducted heat detected (of one another)

Olfaction: differentiated body odor detectable (of one another)

Audible voice loudness: from silent to normal

Outside noise: yes

Title

The title *Talking House* has the following double connotation: a.) it designates a space in which people can talk, but do not have to. Talking stands here as a metaphor for human communication in all its forms, not as an instruction to speak in the literal sense. Even when people don't talk to each other, they are communicating; b.) *Talking House* refers to a house that speaks. This talking emanates from the presence and history of the building.

Context

Unlike the other installations that are part of my thesis research, the *Talking House* installation can be converted into a handcart. As such, it is mobile,

has no fixed location, and can be moved to any accessible space or place. It was constructed in Tel Aviv, where the plan was that it would be situated in different locations—such as galleries and museums, private properties, and public spaces—before returning to Berlin. Because of the outbreak of the Covid-19 pandemic, the installation could not be used for gatherings with guests. Instead, the installation was set up in various locations found spontaneously while walking through Tel Aviv and near the road during car trips around Israel. As a result, the *Talking House* was set up on the beach, in courtyards and gardens, in wastelands and ruins, and in the Negev desert. After returning to Berlin, the installation was used for gatherings with friends, in gardens and parks, and along the Karl Marx Allee. The installation was usually placed under a tree or canopy to give it a protective surrounding.

Installation

The installation consists of a small handcart that can be converted into a compartment that function as seating niches. The handcart consists of a drawbar, a chassis with two wheels, and a loading area, a cuboid shape closed on five sides, in which the wall elements of the cell are housed. It measures 0.70 m wide, 1.83 m long, and 0.90 m high. The drawbar and chassis can be dismantled and are only required for moving the handcart. Converting the handcart into the two compartments takes approximately 25 minutes.

The compartments are housed in a wooden frame made of squared timber, which can be leveled using four height-adjustable turned feet. Wall and ceiling elements are joined together on top of the base to form an interior space. This is divided by a partition wall into two symmetrical sections. The two smaller compartments are each 0.60 m wide, 0.90 m deep, and 1.50 m high. Double-leaf doors, measuring 0.50 m x 0.60 m, are located on both sides and form the entrances. The bench is 1.20 m wide. The wall elements consist of a wooden frame made of 2 x 2 cm thick pine slats, which is clad

with 1 mm thick aircraft plywood. The wall elements are fastened together with drywall screws and a cordless screwdriver. The cell is painted white on the outside. On the inside one section is painted blue and the other red.

Talking House was constructed in three weeks in February and March 2020 in an apartment on Frishman Street 28 in Tel Aviv. Most of the materials and tools were transported by plane from Berlin to Israel. The tools used were a Japanese saw, a wood chisel, a cutter, a folding yardstick, a brush, and a cordless screwdriver with drill bits.

From March 9 to 24, 2020, the installation was assembled at various locations and served as a niche for myself. On March 26, 2020, the work flew back to Berlin by plane as checked baggage. Since then, it has been used for selected events with guests and traveled to Delft by train for a presentation as part of a *CA²RE*, Delft Colloquium, March 28 until April 1, 2022.¹ The handcart is currently parked in a storage room at Frankfurter Allee 24, 10247 Berlin. *Talking House* has hosted six guests so far.

Trajectory

I pull a white handcart through the streets of Tel Aviv, stop at an abandoned bus station by the sea, pull out a series of boards that are stored in a box, lay them on the ground, and disassemble the handcart. All components are spread around. I reassemble them, join wooden feet with bars to a rack, mount the box, the former case of the cart on top of the rack, and attach the boards around it. I put one board after the other into place and fix them with screws and a screwdriver. There it is: a white cabin with a light but opaque surface. It stands on four adjustable feet and can be adapted to any

1 CA²RE stands for Community for Artistic and Architectural Research, which links members of The Architectural Research European Network Association–ARENA, the European Association for Architectural Education–EAAE, and the European League of Institutes of the Arts–ELIA. For further information see: <https://ca2re.eu/>, accessed on 12.05.2024.

terrain. There are no windows, but there is a door on each side. A door to one compartment each. Two compartments for one person each. One interior is painted red, the other blue. Each entrance consists of a double door, giving access to an enclosed space with minimum dimensions. Equipped with a seat and a backrest. The small opening requires a certain degree of agility and movement on the part of the person entering. I welcome the guest, have a short conversation, and the guest enters a compartment of their choice, legs first. I enter on the other side. We sit next to each other, a plywood wall between us obscures our view. The material, made of cross-laminated timber, is flexible and opaque, allowing a small amount of direct sunlight, sound, and heat to pass through. We sit and whisper, in the confines of the cabin. The noise of the urban space around it penetrates the inside; our whispered conversation can only be heard in the immediate vicinity. The temperature on the inside rises. The heat of the bodies can be felt through the dividing wall. After almost an hour we leave the *Talking House*.² The timespan is shorter here, because of the surrounding public and the direct warmth or cold of the weather outside. Stiff from their motionless posture and dazzled by the sun, the guest walks off, while I demount the cabin and transform it into a handcart again and pull it along Tel Aviv's lively streets.³

Invitation

For the *Talking House* realized in Tel Aviv, the idea was to work with foreign guests for the first time. As with the *Space Compartment One* and *Hochsitz* installations, an invitation card was created. Cards were disseminated via various institutions, such as the Tel Aviv Museum of Art, The David and Yolanda Katz Faculty of Arts, Tel Aviv University, the Bauhaus Center Tel Aviv, and others. They were also handed out physically and sent by e-mail

2 There were no specifications or scenarios for the duration of the meetings. The spatial conditions, ambient temperature, ventilation, proximity of guest and host, orientation, distractions, and other parameters resulted in their roughly equal durations.

3 No guests were hosted in the *Talking House* installation in Tel Aviv; this description is merely my imagination.

to individuals. Another idea of inviting guests was to set up the installation near beach bars or kiosks and to establish a relationship of trust with the staff in order to attract guests with their help. Due to the pandemic, none of this happened. Instead, the installation was set up at various locations and was used by only me. The set-up attracted the interest of passers-by. Couples, mostly older, stopped and asked after the purpose of that ‘thing.’ Several conversations happened like that, though not inside the *Talking House* but outside of it.

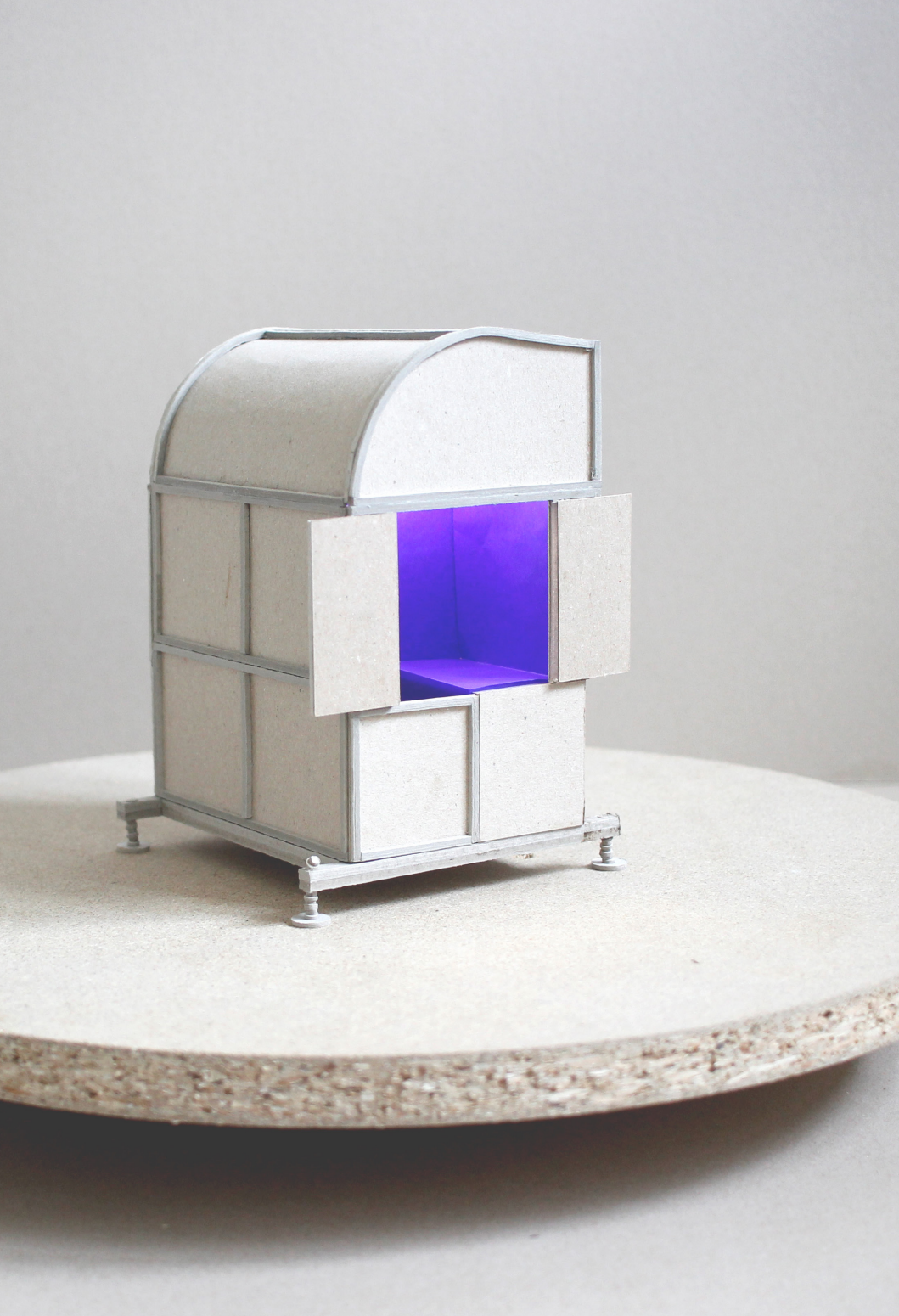
Preparation and Clearence

In preparation, the *Talking House* must be transported from the storage location to the installation site, where it has to be converted from handcart into compartment. In Tel Aviv, I had no specific destination in mind, rather I was wandering around. This exploring and discovering the city, allowed me to fantasize about imaginary places and guests. Those gentle ‘hallucinations’ compensated for direct encounters. In Berlin the set-up took place at different sites, some distance away from the storage. The walk and routine build-up (25 min.) served as a preparation toward gathering and the guest.

After a gathering, or a build-up, I would dismantle the spatial cell and turn it back into a handcart and bring it back to its storage.

Reference

I have no experience of the confessional. As a member of the Protestant Church, I have been baptized, confirmed, and I occasionally attend church services. I have not experienced a confessional or the practice of confession. Instead, the Protestant Church offers pastoral care, which is more of a therapeutic accompaniment by a pastor in times of crisis and does not recognize a specific physical space. Even when visiting Roman Catholic churches, which I like, I have not developed any interest in the confessional. As cultural monuments and places of respite in the city, churches interest me,







Talking House—various places in Israel





Construction process







Build-up



but the confessional is a curiosity to me. I associate it with indulgence and a penitential practice based on the confession of a sin, which presupposes an awareness of boundaries and guilt that I reject.

The confessional, with its fixed form and fixed place in the church, is related to the counter-reformation in the sixteenth century and became widespread in the seventeenth and eighteenth centuries.⁴

I realized the structural similarity between the confessional and my *Talking House* during the design process, which was unintentional. When I became aware of it, I initially wanted to change the design because I was suspicious of confession and the confessional. After studying its history and structure, I recognized the spatial logic and left the design as it was. The atmosphere in the confessional is one of darkness, seclusion, and confinement. Movement is severely restricted and limited to sitting or kneeling. This creates a strong difference with the space in which the confessional is located, the church, which is usually characterized by a spatial generosity that allows people to walk around freely. This spatial difference is further accentuated by the lack of a window in the confessional, which would allow eye contact, creating an even stronger sense of isolation.

This creates a special intimacy between the father confessor and the confessant. Although they are separated by a partition and cannot see each other, they can smell each other's scent, feel each other's warmth, and choose the

4 See: Edmund W. Braun-Troppau and Otto Schmitt, "Beichtstuhl (confessionale) (A. In der katholischen Kirche)" (1938), *RDKLabor*, URL: [https://www.rdklabor.de/wiki/Beichtstuhl_\(confessionale\)__\(A._In_der_katholischen_Kirche\)](https://www.rdklabor.de/wiki/Beichtstuhl_(confessionale)__(A._In_der_katholischen_Kirche)), accessed on 10.19.2024; Wilhelm Schlombs, *Die Entwicklung des Beichtstuhls in der katholischen Kirche. Grundlagen und Besonderheiten im alten Erzbistum Köln*, Düsseldorf: Schwann, 1965; Ralf van Bühren, "Kirchenbau in Renaissance und Barock: Liturgiereformen und ihre Folgen für Raumordnung, liturgische Disposition und Bildausstattung nach Dem Trienter Konzil," in: *Operation am lebenden Objekt. Roms Liturgiereformen von Trient bis zum Vaticanum II*, Stefan Heid (ed.). Berlin: Be-bra Verlag, 2014, pp. 93–119.

volume of their whisper. The effects of physical presence and communication between penitent and the father confessor dominate the spatial experience. A sense of intimacy is created through a certain distance that turns the confessional into an apparatus, an apparatus of proximity. Here, verbal and non-verbal communication processes between the actors and their environment are specifically controlled.

Account

In the spring of 2020, I had a window of opportunity to go on a research trip to Israel. On the one hand, I wanted to learn more about the *Cellules*, which originated in Absalon's homeland. I also wanted to travel to the Negev desert and the Sinai Peninsula to learn about early forms of Christian monasticism and to experience solitude. I wanted to build the installation there and take the mobile cabin around Tel Aviv and into the empty landscape. I wanted to take the handcart through the streets and invite people—strangers encountered in public space—as guests. The exclusion of the visual seemed particularly interesting in this environment, with its many cultures, uniforms, and military presence.

In February 2020, just before the outbreak of the Covid-19 pandemic, I flew to Tel Aviv with the wood and tools I needed to build the *Talking House*. I had rented an apartment, which I used as my workshop. There was a lot of jackhammering going on as the flat above me was being renovated. Under normal circumstances this would have been very annoying, but it distracted from my sawing and drilling, which was modest and quiet in comparison. By the time the work was completed, the pandemic had progressed to the point where the restrictions on public life no longer allowed guests to be invited. The physical proximity of the *Talking House* was no longer acceptable. I didn't know what to do with the installation under these new circumstances, or how to invite guests in the future. I decided to hold an opening

ceremony in the Negev desert, on my own.⁵

I rented a spacious car and drove south, to the desert, with the *Talking House* in the boot. Between Ber Sheva and the Dead Sea, I left Highway 31 and followed the dirt road to a deserted car park. All around me were grey landscape and dark sky. It was windy and thunderstorms with torrential rain were forecast for the afternoon. I pulled the *Talking House* out of the boot and started to set it up. Sand and dust swirled in the air, and the strong wind kept tearing the boards out of my hands. Piece by piece, I put the installation together until it was finished. I entered the blue compartment, closed the door and listened to the storm. After a while I got out and hastily dismantled the *Talking House*. The storm had worsened, and it began to rain heavily. I got into the car and drove away quickly.



Teahouse

When I was in Japan to study architecture, I started walking around like I did when I was a child in the countryside. Together with friends or alone I routinely wandered around the city. On daytrips I tried to reach its borders and used my body as a measure of distance. I was fascinated by the sheer endlessness of the city and tried to fathom its dimensions and find niches in the fabric of the City. This is how I encountered the Japanese Teahouse. The “Wabi-cha” Teahouse is a hidden place within the city center, where the teahouse owner serves tea for his friends or an important customer. It is surrounded by a garden, which symbolizes the outlands of the mountains. It needs to be passed as an important threshold, in a rite of passage which the guest performs upon entering the teahouse.

Hospitality

Hospitality is the act of caring for and/or welcoming strangers or distant relatives. The practice is based on a principle of reciprocity and is a form of gift exchange.¹ Marcel Mauss understands the exchange of gifts as the creation of sociality, which is the basis of any community or society.² The gift is accompanied by the demand for a counter-gift and part of an incessant game of give and take. It is a special contract, based on a combination of voluntariness and obligation, conducted for an indefinite period of time.

In the case of hospitality, the parties involved are often strangers, but their strangeness must not exceed a certain level. In addition to the need for a certain degree of unfamiliarity, the idea of hospitality also raises the question of the nature of the contract: Is it a social contract, a right, a moral imperative, or an individual practice? In what follows, I describe a selection of examples from the European past, as well as

an example from Japan, to provide a broader understanding of hospitality and to highlight aspects of hospitality that are, or have been, relevant to my inquiry.

*Greeks became more luxurious, and their circumstances more opulent, they began to provide dining rooms, chambers, and store-rooms of provisions for their guests from abroad, and on the first day they would invite them to dinner, sending them on the next chickens, eggs, vegetables, fruits, and other country produce. This is why artists called pictures representing the things which were sent to guests “xenia.”*³

The importance of hospitality in antiquity is illustrated by the above quote from Vitruvius. The *Xenia* or *Hospitium* was so important that potential guests were given their own room or an entire apartment where they (always men) could stay separate from the host.

1 Iris Därmann, *Theorien der Gabe zur Einführung*, 2nd edition, Hamburg: Junius, 2010.

2 Marcel Mauss and Edward E. Evans-Pritchard, *Die Gabe. Form und Funktion des Austauschs in archaischen Gesellschaften*, Frankfurt a. M.: Suhrkamp, 2019.

3 Vitruvius, “Book VI, Chapter VII—The Greek House,” in: *The Ten Books on Architecture*, p. 4.

Hospitality was a basic ethical attitude that was reflected in the host's ceremonies and customs. Banquets were organized and gifts were given. Hospitality was enshrined as a right and was granted only to foreigners of a certain origin with whom the city-states had treaties. Hospitality was not extended to barbarians or savages, let alone slaves or women.

In the context of Christian pilgrimages in the Middle Ages, hospitality was particularly valued. In the absence of highly organized transport, accommodation, and communication structures for pilgrims, monasteries and other institutions welcomed travelers. Christian hospitality went beyond the kind of hospitality practiced in antiquity. While the latter was based on reciprocity between people, Christian hospitality was considered a divine service which contributed to one's own salvation that found its justification in the Gospel

of Matthew.⁴ Monasteries and other Christian institutions had their own guest rooms or even guesthouses to accommodate guests and pilgrims. In his essay "Zum ewigen Frieden," 1795, (Perpetual Peace: A Philosophical Sketch) Immanuel Kant elevated the right to hospitality (*Wirthbarkeit*) to a fundamental legal and political right, which he derived from the finiteness of the Earth's surface: "aber niemand an einem Orte der Erde zu sein mehr Recht hat, als der andere."⁵

With the end of World War II, the mass murders, and the many refugees, the issue of foreignness became an increasingly important political and ethical one. As a result, the philosopher Jacques Derrida and others began to address the question of hospitality. Derrida distinguishes between two forms: 1. a right to hospitality, as was the case, for example, in antiquity. This right of hospitality is based on

4 "35 For when I was hungry, you gave me food; when thirsty, you gave me drink; when I was a stranger, you took me into your home; 36 when naked, you clothed me; when I was ill, you came to my help; when in prison, you visited me; 37 Then the righteous will reply, 'Lord, when was it that we saw you hungry and fed you, or thirsty and gave you drink; 38 a stranger and took you home, or naked and clothed you?; 39 When did we see you ill or in prison, and come to visit you?'; 40 And the king will answer, 'Truly I tell you: anything you did for one of my brothers here, however insignificant, you did for me.'" See: *The Revised English Bible. With the Apocrypha*, Oxford: Oxford University Press, 1989 [1961], pp. 35–40.

5 "no one individual had more right than another to live in any one particular spot." Immanuel Kant, "Perpetual Peace: A Philosophical Essay," Mary Campbell Smith (trans.), via The Project Gutenberg, URL: <https://www.gutenberg.org/cache/epub/50922/pg50922-images.html#>, p. 06, accessed on 11.26.2024; original Immanuel Kant, *Zum ewigen Frieden: ein philosophischer Entwurf*, Rudolf Malter (ed.), Ditzingen: Reclam, 2022, p. 27. The essay was a model for the Charter of the United Nations in 1945.

someone being a known stranger. This stranger is a member of a state with which there are legal ties and with which there is an agreement on how to deal with each other. This foreigner is therefore a known foreigner. 2. an absolute and unconditional hospitality, which is extended to everyone, whoever they may be. Derrida combined the two mutually exclusive rights of hospitality into an insoluble paradox of *aporia*. Both forms of hospitality presuppose each other; the known stranger must once have been an unknown stranger, and even an unknown stranger becomes a known stranger in the course of acquaintance.⁶

In her book *Hospitality of the Matrix*, philosopher Irina Aristarkhova takes a critical look at Derrida's theory and situates hospitality as a practice. It is not a securitized right but based on a

voluntariness that is offered spontaneously and warmly on an individual basis. Aristarkhova invites us to think space and motherhood anew. Since antiquity the thinking of space has been modeled according to a reductive concept of the matrix/mother/womb: as a space which reduces the woman to a birthing machine. Instead Aristarkhova suggests we understand mothering as an ability to welcome the foreign and the unknown.

Thus I argue that the matrix is not only generative as space, but is in its renewed relationship to the maternal the very generation of space for the possibility of others. What the matrix does, rather than what it is, becomes my focus. And this is its significance and theoretical merit in understanding space and generation: before we imagine a space for

6 "Mit anderen Worten: Es gebe da eine Antinomie, eine unauflösbare, nicht dialektisierbare Antinomie zwischen dem Gesetz der Gastfreundschaft, dem unbedingten Gesetz der uneingeschränkten Gastfreundschaft (den Ankömmling sein ganzes Zuhause und sein Selbst zu geben, ihm sein Eigenes, unser Eigenes zu geben, ohne ihn nach seinem Namen zu fragen, ohne eine Gegenleistung oder die Erfüllung auch nur der geringsten Bedingung zu verlangen) auf der einen und den Gesetzen der Gastfreundschaft auf der anderen Seite, jenen stets bedingten und konditionalen Rechten und Pflichten, wie die griechisch- lateinische, ja jüdisch-christliche Tradition, wie alles Recht und alle Rechtsphilosophie bei Kant und insbesondere bei Hegel sie über die Familie, die bürgerliche Gesellschaft und den Staat definieren." (In other words: There is an antinomy, an irresolvable, non-dialectizable antinomy between the law of hospitality, the unconditional law of unrestricted hospitality [to give the newcomer one's whole home and self, to give him one's own, our own, without asking his name, without demanding anything in return or the fulfilment of even the slightest condition] on the one hand and the laws of hospitality on the other, those always conditional and conditional rights and duties, as the Greek-Latin, indeed Judeo-Christian tradition, as all law and all philosophy of law in Kant and especially in Hegel define them through the family, civil society and the state. [Trans.: H.U.]) Jacques Derrida, *Von der Gastfreundschaft*, Peter Engelmann (ed.), Markus Sedlaczek (trans.), 5th edition. Vienna: Passagen Verlag, 2018, pp. 60–61.

*all becoming, as far as the maternal is concerned the space itself is being made by the mother. There is no space available for the other unless the mother makes it, while the other grows inside or outside her.*⁷

Omotenashi

In Japanese culture, hospitality is known as *omotenashi* and refers to a form of entertainment and hospitality. During the twentieth century, the term was adopted by the modern Japanese hospitality industry to describe guest-oriented services. (The term was promoted and popularized internationally as part of Tokyo's bid for hosting the Olympic Games in 2020).⁸ Originally the term was associated with Japanese tea culture—*chado* or *chanoyu*, “The Way of Tea.”

Tea culture in Japan is a practice that is associated with Zen Buddhism—a praise of immediateness. During a tea gathering, a specially trained master prepares tea for his guests. The meeting follows the motto *ichi-go ichi-e*—literal-ly one time, one meeting—underlining

the uniqueness of the encounter.⁹

*The host and guests alike sensing the lingering charms and feeling loath to see the occasion come to a close, after the parting salutations, as the guests leave the roji garden, they themselves, without loud talk, quietly look back as they depart, and the host, more so, gazes after them even after they are no longer in view. Peaceful-minded, the host stops by at the tea room and, sitting alone in front of the hearth, somehow wishing that the talking could have gone on a bit longer, wonders where his guest might be at the moment. Today's “one time, one meeting” having come to a close and realizing that it will never again repeat itself, the host might also partake, in solitude, of a bowl of tea. This is the way of the ultimate mystery of a [tea] gathering. The tranquility of this moment, with nothing but the sounds coming forth from the kettle to break the silence [...] Without true self-realization, it is difficult to reach this state.*¹⁰

7 Irina Leonidovna Aristarchova, *Hospitality of the Matrix. Philosophy, Biomedicine, and Culture*, New York: Columbia University Press, 2012.

8 Because of the Covid-19 pandemic, the Olympic games were postponed to 2021. David Chiavacci and Iris Wieczorek (eds.), *Japan 2014: Politik, Wirtschaft und Gesellschaft*, Munich: Ludicium, 2014. pp. 217–44.

9 Franziska Ehmcke, *Der japanische Tee-Weg. Bewusstseins-schulung und Gesamtkunstwerk*, Cologne: DuMont, 1991, p. 180.

10 Li Naosuke (1815–1860), “Chanoyu Ichie Shu” (On the Oneness of Tea), in: Sen Soshitsu XV, “One Time, One Meeting,” *Chanoyu Quarterly—Tea and the Arts of Japan* 49, 1 (1987), pp. 5–6.

Li Naosuke's account describes the special atmosphere of the tea meeting and emphasizes the importance of the moment.

The location for the tea gathering is a separate room or even a separate house. In the long history of tea culture in Japan, which dates back to the eighth century, when Japanese monks brought tea from China, a special typology has developed—the Japanese Teahouse. To this day, the teahouse remains one of the most prestigious projects for Japanese architects. Modern interpretations range from those by Tadao Ando to Terunobu Fujimori. Among the historic teahouses, the Tai-An teahouse, which dates back to the tea master Sen no Rikyū, occupies a prominent position.¹¹ Tea houses such as Tai-An are surrounded by a tea garden, which guests walk through as they enter. The path through it is a symbolic pilgrimage into the seclusion of the Japanese mountains. The garden and teahouse are built with the simplest of means and the greatest of care. Teahouses of this type are known as *wabi-cha* or *wabi-style chanoyu*.¹² *Wabi-sabi* refers to a Japanese aesthetic that celebrates

simplicity and everyday use. It is not the shiny and luxurious things that are revered, but the dull and worn ones. Everyday life, with a devotion to tranquility, simplicity, and solitude.

Chanoyu is a Buddhist practice, an exercise in immediacy. In contrast to the Western world view, where body and mind are separate, body and mind become one. In the Buddhist world view, human beings have six senses: the five senses of sight, hearing, taste, smell, and touch, while the mind is the sixth sense of consciousness. In tea practice, a state of mind is achieved through purification in which the senses merge and multisensory experiences such as synesthesia occur.

*The six sense organs signify the modes of perception—eyes, ears, nose, tongue, body, (touch) and consciousness—that we use constantly in daily life. True practice of tea brings all the six senses function simultaneously and in accord, and leads us to the realm of immovable tranquility.*¹³

The tea master Sen no Rikyū expresses hospitality by way of tea as follows:

11 Wolfgang Fehrer, *Das japanische Teehaus*, Sulgen: Niggli, 2005, pp. 150–53.

12 Moriya Takeshi, "The Mountain Dwelling Within the City," *Chanoyu Quarterly—Tea and the Arts of Japan* 56, 4 (1988), pp. 7–21, here: p. 7.

13 Steve Odin, "Intersensory Awareness in Chanoyu and Japanese Aesthetics," *Chanoyu Quarterly—Tea and the Arts of Japan* 53, 1 (1988), pp. 35–44, here: p. 37.

*Tee-Garten, Tee-Haus
Gast und Gastgeber
gemeinsam beim Tee
Ihre Haltung ist sanft
Und nichts trennt ihre Herzen*

—Sen no Rikyū, 1522—1591¹⁴

Hosting

In *Architectures of Proximity*, I realize my idea of hospitality. I act as a host and invite a guest. A built situation, which consists of material and immaterial components, serves as a framework for a gathering. In addition to the physical space, I also configure the framing aspects. These include the invitation, the preparation, the coming together inside, and the farewell.

Architectures of Proximity presents a 'miniature utopia' in contrast to the current social, ecological and political situation. It investigates the modalities of proximity in order to create encounters between people known and unknown to each other. The work is based on the smallest possible group of two people.

Each of the four installations propagates a provisional, open, and changeable situation that establishes a space

for encounter with each guest in a unique way. There is no fixed framework, but rather a changeable set of possibilities for being together. Each place is characterized by its potential for a shared experience.

Gathering—Being Together

The encounter—called gathering in *Architectures of proximity*—between guest and host is at the heart of my artistic research. The focus is on the elementary experience of presence and communication between guest and host in a specifically built and staged environment.

Spatial Setting of Reduction

Architectures of Proximity creates a spatial framework of reduction. The focus on the encounter is supported by a simplified and low-stimulus environment. The installations are unpretentious and sparse, and the visual, aural, and spatial connections to the outside space are designed to explore their effects on the gathering. Four different settings were built and tested as part of the research.

Social Setting Being Together

Humans have a need for communication with each other. As the Austrian-American philosopher, therapist, and

14 "Tea garden, tea house / Guest and host / together over tea / Their attitude is gentle / And nothing divides their hearts." [Trans.: H.U.] In: Ehmcke, *Der japanische Tee-Weg*, p. 182.

communication theorist Paul Watzlawick put it: "One cannot not communicate."¹⁵

The importance of human social interaction can also be understood from its absence, its deprivation. Solitary confinement is a form of torture, where punishment consists of an apparent triviality, the absence of human contact and exchange.¹⁶

Human beings have a need to be seen and heard. I observe this basic need to be seen in my son (six years old), but also in all the other kids I see in the playground, kindergarten, or elsewhere. They are all calling for their parents, for them to be seen, always calling for attention. I experience this as a basic undercurrent in every form of human communication and exchange.

Architectures of Proximity explores the complexity of communication by reducing the number of people present to only two and creating a simplified envi-

ronment in which external stimuli are controlled. This allows the multi-sensory exchange processes of communication to come to the fore. In addition to verbal exchange processes, non-verbal ones, such as physical presence, gestures, facial expressions, posture, tone of voice, smell, and haptic stimuli are focused on.

In *Architectures of Proximity*, a spatial situation is created that homes in on social interaction. The gathering consists of just two people, I and one other, who give each other their attention. There is a special attentiveness and connectedness in this reduced social constellation, an experience of being together that exists beyond language and any worldly affiliation.

For me, hospitality is the willingness to adapt to a guest, to be permeable to another, and to allow oneself to be affected by another human fellow. To recognize the other and oneself as human beings.

15 Paul Watzlawick, in Paul Watzlawick and Don D. Jackson, "On Human Communication," *Journal of Systemic Therapies* 29, 2 (June 1, 2010), pp. 53–68, <https://doi.org/10.1521/jsyt.2010.29.2.53>.

16 "[S]egregation from the mainstream prisoner population in attached housing units or free-standing facilities where prisoners are involuntarily confined in their cells for upwards of 23 hours a day or more, given only extremely limited or no opportunities for direct and normal social contact with other persons (i.e., contact that is not mediated by bars, restraints, security glass or screens, and the like), and afforded extremely limited if any access to meaningful programming of any kind." Craig Haney *The Social Psychology of Isolation: Why Solitary Confinement is Psychologically Harmful*, *Prison Service Journal* 181, 2009, pp. 12–2, here: p. 12, note 12, URL: https://www.prisonlegalnews.org/media/publications/Social_Psychology_of_Isolation_-_Why_Solitary_Confinement_is_Psychologically_Harmful_Haney_2009.pdf, accessed on 22.12.2024.

Being Host (Hosting Attitude)

Every installation in *Architectures of Proximity* is built with a mirror symmetry to create an egalitarian spatial structure. Nevertheless, with me being present in the gatherings, this egalitarian notion becomes obsolete. The structures are perceived as my buildings, my homes, where guests come to visit. I designed and built them with my own hands, I invited the guests, I waited for them, I welcomed them, I led the conversations, and I stayed after the guests left. I am always the host and control the situation.

In the case of the *Hochsitz—Vienna* installation, I took this control to the extreme, which was an important moment of crisis for me in the process of developing my role as a host.

My presence as host has been a constant since the beginning of the project. *Space Compartment One* and *Hochsitz* were each used once by two friends without me being present.

This structure enabled me to be a participant observer. To have subjective experiences that include sensual and physical experiences, while I also wanted tacit feedback to my built installations.

This research has given me a lot of

general and personal insights into the concept of hospitality. During the gatherings, I experimented with different attitudes and cultivated my empathy, a response to the behavior and feelings of others, onto which we overlay our own needs and expectations. In these encounters I learned to direct my empathy toward the guest and to free myself from my own sensitivities to be able to focus on the guest.

Hosting is associated with a place that you recognize as your home or homeland and that you offer to a guest. I lost my home as a child when we had to leave the estate in Schleswig-Holstein. Since then, I've moved more than 30 times, always settling down for a short time and setting up temporary accommodation. In a way, I have always been a guest myself. The installations that were part of my research have become a home for me, they are temporary niches in which I am fundamentally at home.

They are a kind of utopian home, not based on the idea of a fixed home, a landscape, a ground, but rather a mobile, temporary, fragile spatial construct charged through encounters with others. I want to share this utopian architecture.

The conversations between the guest and myself exist only in the moment of exchange. I did not document them,

and their content is not part of the reflective documentation.

Dialog

As the title of the third installation *Talking House* suggests, these spaces are places of communication, in a double sense: each one a place to talk and a place to talk about. Both are meant metaphorically and are not instructions.

To be honest, I had no fixed idea or concept of what should be said during the meetings or how to structure the conversations. I had a vague idea of the gatherings as brief periods of improvisation and sharing. I was interested in free discourse and dialog, but also to be in the mere presence of another person without the need for verbal exchange. However, the meetings have shown that the spaces were used for intense verbal exchanges and that the installations themselves were a favorite topic for guests and host. Guests were interested in their surroundings and asked about it. The installations also encouraged guests to share their own experiences and stories about spaces.

At the beginning, in *Space Compartment One*, I started with a short introduction about the current situation, which was obvious, as the guests all

knew me and had an interest in my work and mostly had a professional interest in architectural space. As the research continued, I did the introduction for guests who were unknown to me or who did not have a professional connection to space, and also took it upon myself to moderate the conversations more.

As I gained experience, I noticed a number of functions that the talking fulfilled.

Dialog as a Tool

Verbal exchange serves as a tool that structures the gathering and fills it with activity. Doing nothing and staring at each other quickly becomes frustrating for guests and host, especially when they don't know each other. Talking is the first and most obvious activity that is set in motion when being together.

Dialog as Exchange

A dialog requires a high level of attention to the other person and to one-self. Listening to the other person and to one's own thoughts, needs, and desires is a double challenge. A dialog requires porosity and openness for the other and for oneself. Following the introduction that referenced each installation's specific setting, I discreetly offered a topic for conversation, which often served as a starting point for the dialog.

Arrival

The introduction also had another important function for guest and host; it allowed each guest to familiarize themselves with the spatial and social situation. Especially with guests I didn't know or only knew a little, I put a lot of emphasis on the introduction. This allowed me to get to know the body language of the guest while offering the guest a lot of information about myself; about how fast I speak, the duration of pauses when speaking, which is very important for engendering a dialog. Is the pause a moment of reflection or does it signal the end of a statement and a prompt for the listener to start speaking?

Talking about the current spatial situation helps the guest and the host to engage with the immediate space and time and to focus on the very present moment.

The Dilemma of Documentation

The gatherings, the meeting of guest and host, are the real center of my artistic research project. The gatherings follow the Japanese principle of *ichi-go ichi-e* (one time, one meeting), where the immediacy of the moment is at the heart of the encounter between guest and host. To create and protect the uniqueness of each gathering between guest and host, they have not

been documented. The presence of an observer, a documentation device such as a camera or a recording device, would have interfered with the togetherness. A public sphere would be created that would counter the private nature of the exchange which for me is a basic condition for the gatherings.

The spatial settings created in *Architectures of Proximity* are niches for personal exchange, they are not intended for publicity or documentation. There is a duty of confidentiality, like in a confessional or a doctor's surgery. This does not mean that the meetings cannot be discussed at all. It simply means that the host respects the specificity of the togetherness of each individual gathering.

Unknown Guest

Comment was not submitted

Der Nächste

Two horse-like seats, in a small but seemingly endless space. The host and one unknown guest going for a ride, getting to know each other, with uncertainty, cautiously reaching for the other; who are you?

Der Nächste, bitte! (Next one, please!)

Proxemic Data

Body position: sitting astride on chair

Orientation: 180° face to face, slightly shifted laterally parallel

Distance I (metrical): 133 cm (center chair to center chair)

Distance II (bodily): not in body contact distance

Body contact type: not possible

Vision—person to person: other in focus

Outside view: no (window is covered with paper, light comes in, no outlook)

Inside view: yes

Thermal: no heat detected

Olfaction: not present

Audible—voice loudness: silent to normal

Outside noise: no

Title

I gave the work its title early on.¹ Three meanings were important.

1 “*Der Nächste*: 1) der in nächster nähe sich befindet. a) der nebenan wohnt oder angrenzt, der nachbar [...] b) der nebenan steht, sitzt [...], 2) der nächstfolgende im verwandtschaftsgrade: der nächste nimmt das erbe, der nächste nimmt das gut [...], 3) im biblischen sinne der mitmensch, nebenmensch, dann überhaupt der andere [...]” (*The next*: (1) the one who is in close proximity. a) the one who lives next door or shares a border, the neighbor [...] b) the one who stands or sits next to you [...], 2) the one who comes next in the degree of kinship: the next one to take the inheritance, the next one to take the property [...], 3) in the biblical sense, the fellow human being, the person next to you, then the other person at all [...] [Tans.: H.U.]) See: Jacob Grimm and Wilhelm Grimm, “Nächste,” in: *Deutsches Wörterbuch*, digitized edition on *Wörterbuchnetz*, version 1/23, URL: <https://woerterbuchnetz.de/?sigle=DWB&lemid=N01121>, accessed on 12.12.2024.

Firstly:

Der Nächste is a person who is in close proximity and whose presence is characterized by a lack of spatial distance, which distinguishes them from other people who are further away. In German, *der Nächste* is related to *Nachbar* (neighbor), and refers to others who are spatially close. It is therefore closely linked to physical proximity (see: Excursion 01—Proxemics). In the title I use the male yet of course want to address all people independent of their gender.

Secondly:

Der Nächste is a concept in Christianity that stands for every fellow human being and is associated in German with the word *Nächstenliebe* (brotherly love or compassion). In that sense, *der Nächste* is every fellow human being who is respected regardless of their merit, entitlement, or worthiness. *Nächstenliebe* is a love of one's neighbor and encompasses *Feindesliebe* (love of one's enemy), which is not based on pity but on a benevolent attitude toward others.

Thirdly:

Calling out *Der Nächste, bitte!* as practiced at a doctor's or for an appointment in an office is a playful score that inspired the performative dimension of the work.

Der Nächste is the title of the exhibition and refers to the entire parcours, which consists of *Divider*, *Waiting Room*, *One Seat*, *Outlook* and *Two Horses*. *Two Horses* is the gathering place.

Context

The apartment is Pedro's; a kitchen, a bathroom, a hall, and three rooms. A half room, the bathroom, the kitchen, and another room face the courtyard at the rear. The big room, with a balcony and French doors, faces the street.

Opposite is a park. The flat is on the third floor of a 1930s ribbon development house in Bornsdorfer Straße 21, 12053 Berlin, Neukölln. The rooms are small, but the ceilings are high. Coal-burning stoves were originally installed in each room. The chimneys, which are hidden behind the walls in packs of up to eight, connect the apartment vertically, the chimney flaps and the change of material in the floor surfaces are evidence of this. The wooden floor is interrupted where the ovens once stood and only the screed foundation can be seen.

At that time (summer 2022), Pedro (a friend, percussionist, and composer) had just got the apartment. It was to become his home. Initially, he wanted to renovate it and, together with Steve (a friend, artist, and curator), put on a series of exhibitions and music events.

“Jumbo Receiver led and initiated by Pedro Almiro & Stephen Russell. JR is a program of monthly exhibitions set within an empty space in Neukölln with a focus on live experience, presence and hybridity in art (of practice).”²

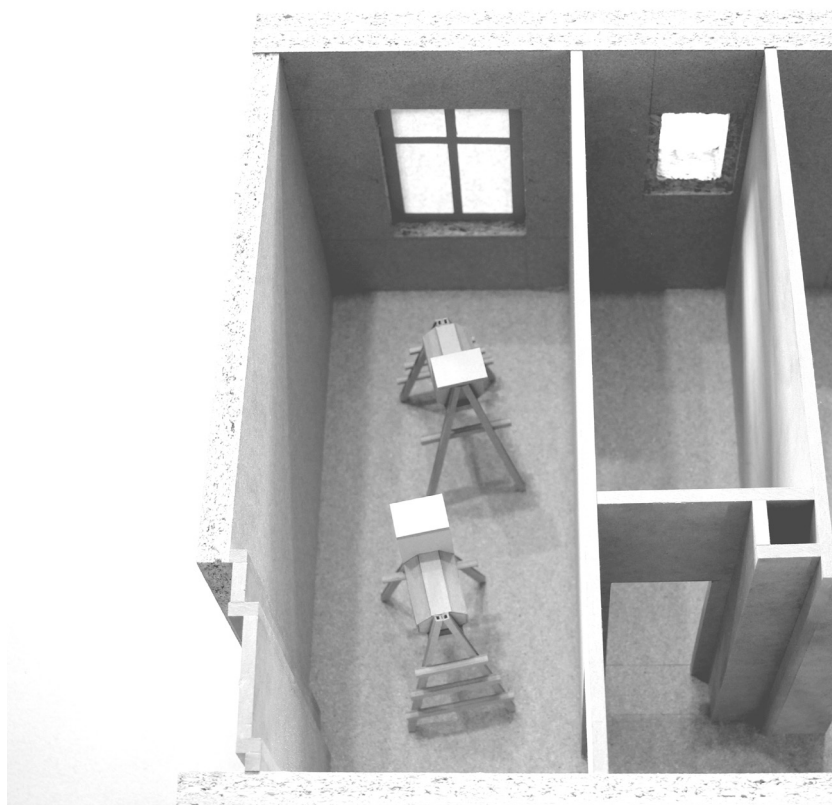
For the exhibition *Der Nächste* I used all the rooms in the apartment. The gathering place was installed in a long and narrow room that leads off the hallway. A door is located in the corner of the long side, while on the opposite side there is a double box window. The dimensions are 2.01 m wide, 4.98 m long, 2.98 m high.

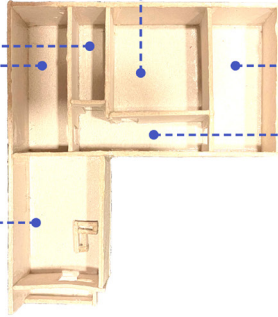
Installation

Der Nächste was presented in the form of an exhibition. It consisted of a kind of trajectory through the rooms, with a main room in which two high chairs were set up. The anterooms served as transition spaces. The two identical chairs resembled abstract horses. Each consisted of four sloping legs, an octagonal cylindrical belly, and a neck with a head that served as a

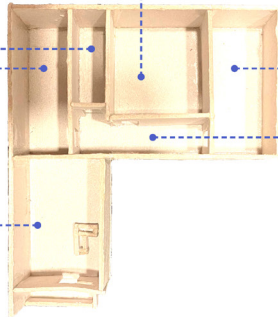
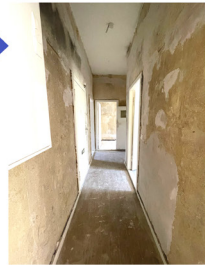
2 Jumbo Receiver, Instagram profile @jumbo.receiver, post from July 15, 2022, URL: <https://www.instagram.com/jumboreceiver?igsh=YTdwazZtbjMxc-zY0>, accessed on 04.20.2024.







Map of exhibition space with empty rooms, picture: Hinemk Ufermann



Map of exhibition space Der Abkühle, picture: Hinemk Ufermann



Building process

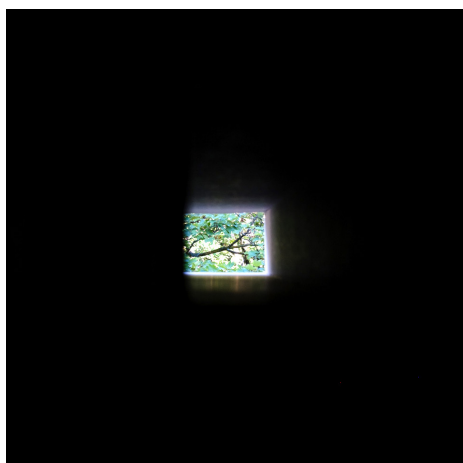




Building process









Child in site-model



table. The dimensions were 1.75 m high, 1.00 m long and 0.80 m wide. The seat height was 1.45 m. Three cross struts were attached to the rear legs, which served as ladders to climb up, and another cross strut was attached to the front legs to place the feet on. The legs were made of softwood, the outer surface of the octagonal cylinder of raw plywood panels, the two lids of the cylinder were made of red-coated chipboard, sections of a kitchen worktop. The two high chairs were positioned on the center axis of the elongated room. The horses were slightly turned off-axis. The windowpanes were covered with white paper. The anterooms consisted of the *Divider*, *Waiting Room*, *Outlook*, *One Seat*, and the toilet.

The installation included fixtures throughout the flat and took from August, 8 until August 25, 2022 to install. I worked both in the flat and in the wood workshop of the Berlin Association of Artists, the bbk. While Pedro worked on the renovation of the site, his future home, Steve helped me build the objects and furniture and organized materials for me. The exhibition lasted three days, from August 26 until 28, 2022 and was open from 10 am until 8 pm. A total of 52 guests came during the opening hours.

Trajectory

I stand by the blind window waiting for a guest. The space, a half room, is narrow but long and has a high ceiling.³ In the middle, between me and the door at the other end of the room, are two wooden horses facing each other. A guest rings the doorbell at one of the many building entrances, is let in, climbs the stairs, reaches the third floor and stops in front of the entrance door. Steve and Pedro greet the guest and lead them into the waiting room. At a signal, the guest enters the trajectory and goes through *Divider*, *One Seat*, *Outlook*, and *Functional* before approaching the door. They knock, enter tentatively, and stop in surprise. I greet the stranger, we have a brief

3

In Berlin, a half room (*ein halbes Zimmer*) is a living room with a floor surface under 10 m².

conversation, and we climb onto the two high seats. The guest climbs up the four rungs, places their hands on the horse's back, pulls their legs behind them, and sits astride the chair. Legs wrap around the horse's belly and hold on tightly. We sit facing each other, at a certain height, above the window and above the door. We don't know each other: Who are you, how do we talk to each other? Time is limited, new guests can be heard in the waiting room, we dismount and say goodbye. The guest leaves the room and goes into the waiting room.

Invitation

Der Nächste took place in the format of an exhibition, which was realized in collaboration with Jumbo Receiver. They handled the invitations, which includes taking the photograph, designing the invitation card, writing the text, and dealing with the promotion via email and social media. This created a new situation, because almost all the guests were strangers to me, which was very exciting. Thank you so much Jumbo Receiver!

Preparation

During the gatherings of *Der Nächste*, the guests arrived one by one. There were up to 24 guests a day. After one guest had left, there was a break of at least a few minutes before the next guest arrived. The arrival of the next guest could also be heard by way of their footsteps in the corridor. The entering of the guest did therefore not come as a surprise. After a guest had left the room, I went to the window and opened it. The window was covered with paper, and it was impossible to look out during the gatherings. Opening the window revealed a view of the backyard, with its big tree, and fresh air came to the room. In this way I emptied myself of the past guest and became open and ready for the next one to enter, to subsequently give my full attention to that guest.

Clearance I

At *Der Nächste*, there was a short period of time between two guests. This

was used both to prepare for a new guest and for clearing myself from the encounter with the last (see preparation).

Clearance II

The intense experience of being in close proximity to so many guests in such a short period of time was very demanding and required a lot of clearing work. A performer had advised me to go out into nature after the sessions to process the experiences. He recommended going for as long as the performance lasted. I went to a remote house by a lake for three days. I walked in the woods at night, bathed in the lake (which took a lot of effort because this is where my fear is buried) and slept into the day. I became aware of my deep exhaustion caused by the speed gatherings. The retreat into nature helped me to empty myself from the guests.

Reference

The high chairs in *Der Nächste* had a referential idea of chairs on which you sit as if astride. The point of reference had been a high chair owned by Johann W. von Goethe, which he had in his garden house in Weimar. From this I developed an installation with two high chairs. Guest and host are lifted into the air and find themselves on abstract horses that give the installation a childlike character

Account

My preference for aloneness has remained a key aspect in my practice of manual labor. I find it particularly satisfying to work alone on tasks that normally require two or more people. It is always a particular challenge for me to devise auxiliary constructions to replace other hands needed. Recently, I installed a large and very heavy model on the wall in my study by myself. I couldn't even lift it, but instead of asking friends to help me, I came up with a solution. I lifted the model up bit by bit, stacking tables, chairs and books on top of each other to use as platforms, and adding slats to

stabilize them. It was an adventure, but I did it. Now I like to tell my guests the story of how I put the heavy model on the wall on my own: “first I put the model on a chair, then on a table, then on a table and a book, and so on and so forth...”

The live installation *Der Nächste* was the first time I accepted help. During the construction of my installation, Steve and Pedro, my friends, curators, and art space operators, helped me. Not only did they actively support me in setting up the exhibition, but more importantly, they empowered me. With his constant encouragement, Steve kept me going, without which I would not have been able to realize this exhibition.



Swineherd

As pigs do not like to be tied up, I was chosen as a young boy to look after them. I sat under the oaks and chestnut trees and didn't have to do anything because the pigs ate their fill and never tried to run away. My father and a helper would drive the pigs from the barn to the trees in the morning and back again in the afternoon. Meanwhile, I would sit dreamily on a stool and make little chestnut figurines, or climb into the tall trees to get a better view of the voracious pigs.



Great-grandmother

I had inherited the idea of being an artist from my great-grandmother who had studied painting in Berlin around 1900. She was one of the first women at university - but then married and lived a life as the mother and wife of a factory owner in Westphalia. She gave birth to seven children - including three twins. Another son died in 1929 at the age of 11 while playing. The other two sons and her husband died during the World War II. After these strokes of fate, she moved to an artists' colony on Lake Ammersee, in Bavaria where she painted countless watercolors with floral motifs.

Notes on Being a Guest

1. To be a guest is to put up with a certain uncertainty. Not to be *chez soi*. The host, *der Gastgeber*, as the German language suggests, gives space. But what kind of space is this? This summer I visited a friend I had not seen for long. The trip took more than ten hours. At the end, I got on the bus that would bring me to the outskirts of the city where my friend lives. Only then did I realize how exhausted I was. A good guest brings a gift, I brought fatigue. I was tempted to send her a warning: I'm a total wreck. But then I did not. The bus stopped, End station. And there was my friend. There we were. My friend was not just offering me her bed, her shower, her time. There was something else in the room. A certain kind of openness.

2. The gesture of invitation seems crucial here: It takes courage and trust to enter the robber's den. *Space Compartment One is ready to host you. Come in, please.* I still remember the postcard Hinnerk gave me. *Space Compartment One* was waiting in the corner of a large studio in Berlin-Kreuzberg. It came in the form of a wooden house that was itself a guest in a studio that Hinnerk had temporarily rented from a friend. A staircase led onto the roof and into the compartment through a hole. It smelled of chipboard. It soon became clear that this experience was not for the claustrophobic. The entrance was very narrow. Some people might have been too large to fit, others too shy to enter. Who's afraid of Utermann? There he was. Hinnerk sat there like in the belly of a cupboard. What was the work? Were we the work? At that time Hinnerk had a good excuse: "This is research about an artist named A," he said. The compartment lent itself as a first conversation piece.

3. The second time, Hinnerk's invitation was to another studio in Berlin-Wedding. We sat on *Hochsitz*, two high seats facing a large window. Instead of watching deer and rabbits, we looked out the huge window into the

courtyard of the industrial building. It felt liberating not to have to face each other. We had both agreed to read a book. Up there, time felt spacious. And the inhabitants of the house and the courtyard seemed like a gigantic real-life documentary. Much later, I found a book that we had read together and that I had forgotten to return. It was full of pencil notes and underlines. As I leafed through the book, I felt like a secret guest in someone else's mind. Hinnerk's small block letters seemed to have a life of their own. At the bottom of one of the pages, he'd written in wonky letters: DAS FREMDE STELLT IN FRAGE BEDROHT. In the epilogue of the same book, I found a passage that we both forgot to underline:

*4. "As though the place in question in hospitality were a place originally belonging to neither host nor guest, but to the gesture by which one of them welcomes the other—even and above all if he is himself without a dwelling from which this welcome could be conceived."**

5. Uter-mann. Forgive the false etymology, but I cannot help associating the name with the very first space from which all human beings come, the uterus. Hinnerk's built spaces are inconceivable without the presence of the architect-artist. He literally invites us to meet him. In this situation, he is more than a builder, less than a performer, but rather a person welcoming another person. In her book *Hospitality of the Matrix*, theorist Irina Aristarkhova analyzes how our understanding of space has been influenced by essentialist conceptions of the maternal.** For her, hospitality is not a quality associated with a particular body. For Aristarkhova, the gesture of hospitality refers to a constant new beginning, to a proactive waiting, to preparation and expectation.

6. Artistic research requires a special kind of patience. We will never know exactly what we are looking for. Sometimes our work knows more. As a fel-

low researcher and colleague, I have seen Hinnerk and his work mutate and be contested since 2017. Together with our colleagues, we talked about cells and monastic experiences. We looked at pictures of Japanese teahouses, of the architect climbing Mt. Athos and setting up his work in the Negev desert. One thing remained vague and clear at the same time: The subject of this thesis seemed to be something that could not be aimed at. Like a priest in a confession box, Hinnerk refused to speak or write about it. This sometimes posed a challenge to his colleagues. Shortly after beginning his research, Hinnerk became a father. He moved in with his partner. He built a little box in his apartment. Could his work be about *hiding*? From the beginning I had a feeling that Hinnerk was hiding from his work. That was before he started writing.

7. In and through the process of writing this work turned into a multi-story building. It now consists of North German hutcapes, a farm full of turkeys, and other imaginary spaces. We learn about the spaces that shaped the architect's being and ultimately this work. Perhaps this thesis has become what the building cannot tell us: An auto-archive of lived spaces. We learn that the handling of wood and tools has always felt familiar to the author, while the process of writing hasn't. But he didn't give up! In order to write, we must allow ourselves: a. to become a shelf, b. to fall apart, c. to get in touch, d. to tell the truth. In the end, like any good building, the writing hopefully remains open enough for others to find a place in it.

8. *Der Nächste*, Berlin-Neukölln, August 2022: Imagine a set of babushka dolls, all made of wood, one placed inside another. The outer doll represents a man with a screwdriver in his hand, wearing shiny green socks. The dolls inside are of different species, genders, and colors. The smallest innermost doll is a tiny horse turned from a single piece of poplar wood.

9. I arrived back at the central station. Fifteen minutes to go and nothing to do. Most of the spaces in this environment are designed, designated, and compartmentalized to satisfy a specific thing: shopping, above all. I wonder what happened if one of Hinnerk's houses were here. By the tracks. In front of the shoe store. Or over there by the elevators. I wonder what Hinnerk needs to feel welcome as an artist. If he could develop his art beyond the framework of a commission, an institution, an invitation. Where can your work find you? *Statt finden* = Instead of finding. Keep it open, make it real.

Cordula

* Ann Dufourmantelle, "Invitation," in Jacques Derrida, *Of Hospitality*, Stanford: Stanford University Press, 2000, p. 62.

** Irina Aristarkhova, *Hospitality of the Matrix. Philosophy, Biomedicine, and Culture*, New York: Chichester, 2012.

Artistic Works of Reference

In the following I will discuss some artists' positions that have influenced my work. They are divided into three categories that represent relevant aspects of the installations: The Provisional, which is present in the work of Manfred Pernice and Tadashi Kawamata; The Accessible, as exemplified by the work of Dan Graham; and The Performative, a key aspect of the work of Marina Abramović.

Models as Stop Gap:

Tadashi Kawamata, *Field Work*

I have been familiar with the work of Tadashi Kawamata since my stay in Tokyo, where I spent two semesters in 2007–08. There, in his hometown, he has been working on the *Field Works* series since the 1980s.¹ *Field Works* are hut-like constructions built from found materials in marginal parts of the city. On his forays throughout the urban environment, Kawamata collects cardboard, wooden slats, and

other packaging materials, which he gathers on vacant lots, in underpasses, or backyards. Loosely held together with wire or screws, or simply piled on top of each other, the simple constructions resemble homeless shelters, children's playhouses, and sometimes rubbish dumps. Kawamata documents the *Field Works* with his camera before they are destroyed by the weather or taken away by the rubbish collectors. In their lightness and fragility, they reveal the transience idealized and glorified in Japanese art, especially in the aesthetic of *wabi-sabi*, the becoming and transience of the everyday.²

However, the work also refers to the pace of change in Japan's cities. Buildings and houses are demolished and rebuilt in short cycles. This development has been intensified by modernity, high-speed capitalism, and a consumerism that continuously seeks new experiences. The cyclical renewal necessitated by recurring destruc-

1 See: Tadashi Kawamata and Karin Orchard, *Field work*, Ostfildern: Cantz, 1997; and Renate Puvogel, "Tadashi Kawamata, Installation—Field Work," *Kunstforum* 140 (1998), pp. 364–66.

2 "Die selbstauferlegte Isolation und die freiwillige Armut des Einsiedlers und Asketen [die ab dem 14. Jhd. einsetzen] wurden nun als Möglichkeit aufgefasst, um geistigen Reichtum zu erlangen. Beim Liebhaber der Dichtkunst förderte diese Art des Lebens die Aufgeschlossenheit für die kleinen Details des Alltags und die tiefere Einsicht in die Schönheit der unscheinbaren und leicht übersehbaren Aspekte der Natur." (The self-imposed isolation and voluntary poverty of the hermit and ascetic [which began in the fourteenth century] were now seen as a way to achieve spiritual wealth. For the lover of poetry, this way of life fostered an open mind for the small details of everyday life and a deeper insight into the beauty of the inconspicuous and easily overlooked aspects of nature. [Trans.: H.U.]) Koren, *Wabi-sabi* für Künstler, Architekten und Designer, pp. 21–22.

tion, fire, earthquakes, and tsunamis has become inscribed in Japanese building practices and culture.

Historically, this evolved into complex serial timber constructions to ensure rapid and efficient reconstruction. After the great Kantō earthquake of 1923, wooden buildings were replaced by earthquake- and fire-resistant concrete structures. The mostly flat wooden buildings gave way to skyscrapers, which changed the appearance of the cities. In contrast to the shift toward high-rise buildings, the urban structure, fabric, streets, squares, and building plots remained unchanged.³

There is, however, another remarkable building tradition in Japanese architecture that is linked to cyclical rebuilding. The Ise Grand Shrine, the highest Shinto shrine, is replaced in whole every twenty years.⁴ The main shrine is rebuilt by way of an exact copy at one of two construction sites. In this way, the knowledge of the craft is passed on to future generations and the traditional structure of the building is preserved.

During my studies in Japan, I walked around Tokyo a lot and experienced the city's pragmatic, direct, and sometimes brutal urban form. At the same time, I studied the Teahouse and tea culture. I was

particularly interested in the possibility of retreat. With the development of *wabi-cha*, the shelter within the city was established by rich merchants. These huts, surrounded by a tea garden, represent a simple hermitage in the mountains.⁵

I am fascinated by Kawamata's work. On the one hand, it is a critical commentary on the enormous speed, changeability, and sometimes precarious living conditions in megacities. On the other hand, it refers to the history and reverence for the everyday and the ephemeral in Japanese tea and art.

Kawamata's work has influenced my view on materials. His use of simple, discarded matter has been a key inspiration for me, as well as his *wabi-sabi* aesthetic of the everyday and ephemeral.

Manfred Pernice

I discovered Manfred Pernice's work in Berlin, where I have lived since 2011, when I stopped studying art at the Hochschule für Gestaltung und Buchkunst (HGB) in Leipzig and started working as an architect. I worked on a Wilhelminian-style apartment building in Berlin, which was converted into a townhouse. It took four years to complete this luxury housing project. The interior of the house, which was redesigned to meet the needs of the two occupants, has approximately 600

3 On Tokyo's rapid change, see: Livio Sacchi, *Tokyo. City and Architecture*, New York and Milan: Universe Publishing, 2004.

4 On the Ise Jingu and its periodic rebuilding, see: Kazuo Nishii, Kazuo Hozumi, H. Mack Horton, and Kazuo Nishii, *What Is Japanese Architecture?*, 5th edition, Tokyo: Kodansha Internat, 1999.

5 See: Takeshi, "The Mountain Dwelling Within the City," pp. 7–21.

square meters of living space, a three-story library, and its own wellness and spa area.

During that time, my own living arrangements were in stark contrast to what I was working on for clients. I lived in a small apartment with a coal-fired stove on the fourth floor of a rear building. The flat was in Alt-Treptow, a non-central neighborhood where gentrification had only just begun. At the time, there were a number of large undeveloped plots, which would go on to be developed by property developers. Nearby was a large wasteland that was used by people to take their dogs for a walk; one of those breaks in the urban fabric that has been so typical for Berlin.⁶ This has been the result of the rapid structural development during the nineteenth century, the destruction of World War II, traces of the post-war division of the city,⁷ the new building development, combined with trash and self-made *baumarkt* style.

For me, Manfred Pernice's work is linked to the Berlin of the 2000s, when traces of the former division of the city were still very present. His work consists less of individual objects, sculptures, or installations, and no specific works have stayed in

my memory. Instead, it is his way of working, an attitude to reality, that has had an impact on me. His model-like installations are fragmentary and cut-out. The objects are constructed from cheap materials, mostly chipboard—sometimes painted or covered with scraps. Fragments and set pieces seemingly refer to a story that is interrupted and continued elsewhere. It is in this kind of work, which captures the provisional, the barely possible, that for me reflects the milieu that existed in East Germany after the fall of the Wall.

As an architect, I have the feeling that building projects primarily satisfy a human need for order and structure. In particular since the advent of modernism, buildings have taken on a dimension of timelessness that is supposed to transcend processes of aging and change. Architecture is about creating man-made environments that defy entropy and the processes of change and exchange in nature.⁸ I see the provisional as an important counter-movement that is aware of the processes of aging and change. As Christiane Schneider writes on Pernice's work: "The only justifiable certainty is the provisional."⁹

6 See: Philipp Oswalt, *Berlin. Stadt ohne Form. Strategien einer anderen Architektur*, Munich: Prestel Verlag, 2000.

7 The flat was located at Bouchéstraße. In GDR times the Berlin Wall split the street into an East- and a West- German part.

8 Timelessness refers to the appearance, which should always be fresh and new, even if the buildings have a short lifespan and, in the case of commercial buildings, are demolished after 20–40 years.

9 Manfred Pernice and Christiane Schneider, "Manfred Pernice—Conversions", in: *Sculptural Sphere: Martin Boyce, Thomas Demand, Mark Manders, Manfred Pernice, Liisa Roberts, Tom Sachs*,

Models as walk-in sculpture: Dan Graham
(Café Bravo and Octogon for Münster)

I became very fond of Dan Graham's work through his *Café Bravo* in the courtyard of the KW Institute for Contemporary Art.¹⁰ I found my second flat in Berlin in a *Plattenbau* apartment in Auguststraße in Mitte (a district in the city center).¹¹ Again, I settled in as a temporary tenant between other people's households. The flat was small and low-ceilinged, and I occupied only one room. To escape the cramped conditions, I sought out niches in the surrounding area. These included the *Café Bravo*, the exhibition room of the Pergamon Altar in the Pergamon Museum, the courtyard of the German Historical Museum with its foyer and underground connection, and the Old Berlin Garrison Cemetery. They all offered me a retreat, a niche in the city, providing seclusion and generosity.

Café Bravo was only a few hundred meters from my apartment and quickly became my favorite place. The pavilion-like café is placed in a courtyard, where it has

been inserted into a gap between the building's wings. Two twisted cubes protrude from the gap and form the façade facing the courtyard. As is usual for Graham, the façade and roof are made of mirrored glass, with corners and edges made from polished stainless steel. Inside, the rear walls are covered in mirrors, continuing the interplay of reflective surfaces, while the flooring consists of polished concrete. The shimmering surfaces and the interplay of interior and exterior spaces give the café its unique character. Especially when it was raining and the weather was bad, you could enjoy the quality of the glass building. At the same time, the space has terrible acoustics and quickly becomes unbearable when there are many and/or noisy guest. The courtyard location gives *Café Bravo* a sense of seclusion, which is contrasted by the generosity and geometric clarity of the building. As Mitte and KW Institute for Contemporary Art grew in popularity, more and more people started to hang out there, and the place lost its quality as a retreat for me. Since then, I

Ingvild Goetz and Rainald Schumacher (eds.), Munich: Kunstverlag Sammlung Goetz, 2004, pp. 103–28, here: p.121.

10 Dan Graham and Manuela Schubert, "Café in Berlin, 2000", *Detail* 7 (2000), pp. 1215–19.

11 "Plattenbauweise, industrielle Montagebauweise, serienmäßige Herstellung von Gebäuden aus großformatigen Wand-, Decken-, Treppen-, und Dachfertigteilen, vornehmlich im Wohnungsbau. Die Elemente werden mit fertigen Sichtflächen, eingebauten Türen und Fenstern sowie Installationen in der Fabrik vorgefertigt, zur Baustelle transportiert und montiert. [...] Nach dem 2. Weltkrieg wurde die P. wiederaufgenommen, bes. seit der Mitte der 50er Jahre in der DDR." (Large panel system-building is an industrialized construction method. Large-format elements are prefabricated in the factory with finished visible surfaces, built-in doors and windows and installations, transported to the building site and assembled. [...] After World War II, these prefabricated constructions were taken up again, especially in the GDR from the mid-1950s [Trans.: H.U.]). Hans Koepf und Günther Binding, *Bildwörterbuch der Architektur, mit englischem, französischem, italienischem und spanischem Fachglossar*, 4th edition, Stuttgart: Alfred Kröner Verlag, 2005, p. 366.

only enter it in my imagination.

Inspired by *Café Bravo*, I started looking at the *Octagon for Münster* project.¹² Graham realized this pavilion as part of *Skulptur Projekte in Münster* in 1987. The space, which has an octagonal floor plan, is 240 cm high and 365 cm in diameter. The walls are made entirely of two-way mirrored glass set in a steel frame. They allow those inside to look out but deny those on the outside a view to the inside. A flat conical wooden roof protects the pavilion-like structure from the weather. One wall opens as a sliding door to allow access to the interior. Apart from a single column in the center, which supports the roof, the interior is bare.

The original location, in the Schlossgarten in Münster, is an English landscape garden with mature trees. Situated on a long lawn between two tree-lined avenues, the pavilion simultaneously references a historic pleasure pavilion and a glass bank building nearby. According to Graham, the pavilion refers to the motif of the original hut as well as to the architecture of post-modernism, with its hermetic steel soli-

tariness. For me, the particular interest of the work lies not in the historical references and local connections, but in the shift from spatial construction to spatial experience.

The viewer approaches on foot and sees the work from a distance, while the experience follows the spatial approach. Initially, the surrounding park landscape is seen as a doubling on the mirrored façade, before the viewer's own reflection appears. The contemplation of the doubled nature gives way to self-perception. While one is outside, it is not possible to look inside through the mirrors. On the one hand, the outdoor installation dissolves in the reflection of its surroundings, and at the same time it is reconstituted by the hermetic walls that do not allow a view through them. Once inside, the view becomes the dominant motif. The surrounding landscape is framed by the windows. The pavilion withdraws into its own appearance, canceling itself out by reproducing its surroundings: "*nicht er [der Pavillon] sollte gesehen werden, sondern durch ihn sollte man sehen.*"¹³ Depending on the position of the viewer, the envelope be-

12 On *Octagon for Münster*, see: Dan Graham, "Café Bravo, The Pavillion," URL: <https://www.cafe-bravo.de/grey-spirit-collection>, accessed on 10.11.2024; Dan Graham, "Dan Graham," *Skulptur Projekte Archiv*, 1987, Projects, URL: <https://www.skulptur-projekte-archiv.de/de-de/1987/projects/50/>, accessed on 10.11.2024; Markus Stegmann, "Dan Graham, Zwischen Spiegelung und Transparenz," in: *Architektonische Skulptur im 20. Jahrhundert: historische Aspekte und Werkstrukturen*, Tübingen: Wasmuth, 1995, pp. 151–56.

13 "It was not the pavilion that was supposed to be seen, but rather through it, one was supposed to see." [Trans.: H.U.J. Dan Graham, "Projekt: Oktagon für Münster," in: *Skulptur Projekte in Münster, 1987*, Klaus Bußmann, Kasper König, and Florian Matzner (eds.), Cologne: DuMont, 1987, pp. 105–08, here: p. 108.

comes reflective or transparent. By entering and walking through it, the viewer constructs a space, and by extension also a spatial experience, through their movement.

For me, the power and inspiration of Graham's work lies in this shift in focus from static objects to the experience the pavilions generate. It is a person's moving perspective that is at the very center.

Models as performative sites: Marina Abramović (*The Artist is Present*)

I had a negative view of performance as an art form for a long time. I saw it as a spectacle of egocentric self-expression. Performance seemed to me to be too closely linked to the person to allow for a critical distance.

My negative attitude toward performance art changed in the course of undertaking my PhD, when I came to the realization that my presence in the installations was also a form of performance. I didn't want to act, I didn't want to perform, I didn't want to play a role, I simply wanted to encounter and experience an interesting dialog with a guest—a short experience of everyday life, so to speak. Only later did I realize that I was constructing a highly artificial situation, which comprised not only a material spatial situation, but also an interpersonal situation in which I, as the host, played a supporting role in the situation and therefore performed.

With the help of a coach, I determined my

role. For the duration of the performance, I do take on a role. As the host, I am responsible for the situation, for the guest and their wellbeing. I take the lead and direct the encounter. I am open to the guest's wishes, needs, and fears; I have to engage with them. I am empathetic and can deduce how to continue the encounter from the behavior of the guest, the experience, and my objectives. I know when to listen, when to speak, and when to challenge the other person, to move the guest out of their comfort zone or out of a wait-and-see attitude.

My ultimate aim is to stage a meeting in which both participants have an interpersonal experience characterized by honesty, openness, and directness.

In the first three installations, I knew all the guests and already had a friendly, familial or professional relationship with them. The gatherings built on this relationship. This was not the case with the installation *Der Nächste*. Here, guests entered one by one from the waiting room, without me knowing who would meet me, and without the majority of the guests knowing me. I had to adapt to each guest, with up to 33 guests a day and the exhibition lasting 3 days. The work was very fulfilling, but also extremely exhausting.

While on retreat in a small cabin in the woods after the days of my exhibition, I was reminded of Marina Abramović's *The Artist is Present*. During this performance she sat receiving guests in the atrium of

the Museum of Modern Art in New York for a total of 600 hours—without saying anything. My appreciation for this incredible achievement grew immeasurably. In addition to the spectacle that this performance created for the visitors in the atrium and the upper balconies, as well as for the media, the performance is captivating because of its simplicity and the direct encounter between people who commit themselves—although this was certainly not the case for everyone in equal measure, but a large number did.

At the beginning of the performance, the situation consisted of a table with two chairs on either side. Marina Abramović and her guest would sit face to face. The table was there for reasons of security and protection. Once the performer had become used to the situation it was removed, as she didn't need it anymore. Two chairs, two people, no words, just undivided attention. A reduction to the immediate encounter of I and thou. This existential experience, carried only by the artist's and the opposite person's gaze and physical presence, worked even under the eyes of many staring visitors in the world's most famous museum.

Findings

We deal with the human body day in and day out. It is the material with which we move through space and time. In doing so, this body mostly acts unconsciously and most of its processes remain unknown to us. The body has a life of its own, which is rooted in its biological nature. In short: our own human body is largely a mystery to us. It also contains archaic patterns inherited from our ancestors that are stored in the body. One of these patterns is the relationship between people and their need for communication and exchange. *Architectures of Proximity* takes this as a given and creates a framework in which the exchange processes take place in a reduced form, in order to raise awareness of their existence and to make the complexity of exchange processes tangible. *Architectures of Proximity* seeks silent forms of knowledge and tacit forms of knowledge transmission. It understands knowledge as something that is acquired through participation. It happens in practices and devotion to processes with animate and inanimate materials. Materials

are not formless and homogeneous raw materials; they are endowed with properties and potentials, they are what they do, and the person who does is someone who enters into a process of correspondence with these materials.¹

*Thus the material you are working with is not formless, nor is it homogeneous. It already has lines of growth, it has a grain, and the maker is not someone who is posing form on material but is rather one who finds the grain and then bends it to an evolving purpose.*²

The term ‘correspondence’ understands the human being as a body in constant exchange with its environment.³ The body and its processes of exchange can only be experienced in action, in movement, and in the performance of practices. The knowledge of the body is hidden, and only occasionally comes to consciousness in the form of insights.

1 The approach is related to the trend toward New Materialism, which has been observed in cultural and social science research since the 1990s. “Materie [ist] als aktiv, wirkmächtig und plural statt als passiv, inert und einheitlich zu begreifen.” (Matter is to be understood as active, powerful and plural instead of passive, inert and uniform. [Trans.: H.U.]) See: Katharina Hoppe and Thomas Lemke, *Neue Materialismen zur Einführung*, 2nd edition, Hamburg: Junius, 2021, p. 12.

2 Ingold, “An Ecology of Materials,” p. 62.

3 “because they leak, because of the interchange of materials across the ever emergent surfaces by which they differentiate themselves from the surrounding medium. The bodies of organisms and indeed of other things leak continually.” Ibid., p. 65.

My experience has shown that insight usually arises incidentally. They are a kind of by-product. By focusing on one context, knowledge is created about another context. In order to bring these processes about, *Architectures of Proximity* pursues a series of tactics.

I listen to music while reading. Especially when I read difficult texts or texts in English, I usually listen to classical music or minimal music. The music helps me to concentrate on the text.

In Tokyo I developed a practice of creative reading. I rode the Yamanote Line, sometimes several times in a row. I was just interested in the train as space, the stations, and the people who boarded and disembarked along the line. When I got tired of observing, I read. I noticed that I read with more concentration and attention. The movement of the train and the variety of people helped me to concentrate. I still practice reading on the train, but with a different focus. In Berlin, I take the S41 and S42, and I usually take texts that I already know. While I am reading, I often have ideas for projects that have nothing to do with the text I am reading. I think this is a form of deliberate distraction, a form of disorientation (see: Dyslexia). My body is producing ideas and thoughts about something else as a kind of rejection of the immediate.

I have been running marathons for almost ten years. I used to run five or six times a week. While in the early years my main

goal was to improve my time and fitness, today I have different goals. First of all, I have a strong need for exercise. I feel that my body is deteriorating from the lack of exercise associated with office work. Running is a temporal compression of my need for movement. Another aspect I am becoming increasingly aware of is the balancing effect of exercise. When I run, I have to concentrate fully on my surroundings and my body. The everyday context disappears. I become empty, like when meditating. Thoughts and processes that I used to think about lose their urgency and organize themselves in a wondrous way.

For me, these tactics represent processes of insights that do not start with the goal of gaining knowledge. Rather, knowledge and insights happen more by chance and coincidence. It often has more to do with forms of ‘un-concentration,’ and follows a logic of the periphery rather than the center.

The forms of knowledge and insights that emerged in the context of the *Architectures of Proximity* research project emerged in stories, in practices, in encounters, in participation. In these encounters, I shared and experienced this knowledge as a skill with the guests of the encounters.

In the following, I would like to share some of these insights that I have gained during the research with the reader.

Initially I will come back to Absalon and

the Japanese Teahouse, both of which have been relevant from the beginning. In addition, I will also outline the new insights I have gained during my research process. I have come to realize my preference for architectural models instead of drawings, which is the result of my dyslexic superpower. Finally, I will also present some insights I gained through my gatherings with guests.

Absalon

As already mentioned in the prologue, the *Cellules* by the artist Absalon were a starting point for my project.⁴ During the research I came to understand his work and my fascination for it in a new way, which is why I am coming back to it here. To summarize: *Cellules* consists of six cells, which Absalon built for his own use, planned to be situated in six cities around the world, which he would then periodically inhabit. Due to the artist's untimely death, the dwellings have remained walk-in sculptures, symbolizing the very void left after the passing of its creator and future inhabitant.⁵ Like tailor-made suits, the *Cellules* were made to

fit Absalon's life and body. The abstract white objects refer to the intended inhabitant, who developed them in the knowledge of his imminent death.

Absalon, I believe, conceived the *Cellules* as a fictitious living space and saw the minimal containers as a second skin that would protect his vulnerable self; they were a retreat, a hard shell to make the world bearable. The habitable cells were made for his own isolation and retreat.

*Yes, I seek solitude. There is something legendary, idyllic about solitude. Society regards solitude as something terrible [...] There is something about solitude that makes reality real. I think that's great!*⁶

The strategy of conscious isolation is used in different religions such as: Judaism, Buddhism, Islam, and others to gain insight and enlightenment.⁷ This practice has been used by Christian monks for almost 2000 years. Among the earliest to do so were the Desert Fathers, who retreated to the desert as anchorites to draw

4 See: Pfeffer, *Absalon*; *Absalon Archive*, URL: <https://www.absalonart.com/archive/>, accessed on 10.10.2024.

5 The six *Cellules* were built as prototypes first. *Cellule No. 01, Paris*, and *Cellule No. 02, Zurich*, were built as fully equipped habitable cells. Ibid.

6 Susanne Pfeffer and Suzanne Landau (eds.), *Absalon*. Tel Aviv: Tel Aviv Museum, 2013, p. 183.

7 "Monasticism: The urge to abandon ordinary domestic life, to concentrate on worship, meditation and sacred study, has found expression in various religions. It has taken form of living solitary life as hermit (e.g. in Hinduism; Taoism; Christianity); but where guidance and instruction are needed, communities have been founded where members live under a common rule. (...) In Buddhism and Christianity, M. has been regarded as higher form of relig. life, esp. since it involves permanent celibacy. M. also requires personal poverty and community of goods. Chr. M. has been based on threefold vow of poverty, chastity, and obedience (to one's Superior)." S. G. F. Brandon, *A Dictionary of Comparative Religion*, p. 450

closer to God and achieve enlightenment by keeping away from people.⁸ Many followed Anthony the Great (251–356) and soon thousands of monks were living in caves or self-built huts in the deserts of Egypt.⁹ This isolation was not without its consequences. Many of the monks suffered from *acedia*, unable to cope with the hardship and loneliness, also called ‘monk’s disease.’¹⁰

Also beginnt er, sich da und dort umzuschauen, geht mehrmals in seine Zelle hinein und dann wieder heraus und starrt die Sonne an, als könnte er den Sonnenuntergang verlangsamen;

*schließlich befällt sein Gemüt eine unsinnige Verwirrung.*¹¹

To mitigate the consequences of *acedia*, Pachomius developed cenobitic monasticism,¹² which relied on there being a place where monks could live a life close to God, marked by strict rules, regulations, and community.¹³

In their reduced form and color scheme, Absalon’s *Cellules* are reminiscent of monks’ cells. They are designed for an ascetic life in seclusion. They should not be set up in the remoteness of a desert, but in the middle of the city, in the center

8 “Anchorite (m.), anchoress (f.) (Gk. ἀναχωρέω, ‘to withdraw’). A person who withdraws from the world to live a solitary life of silence, prayer, and mortification. Technically the term covers *coenobites as well as *hermits, but it is commonly restricted to the latter, i.e. persons who live entirely alone. The word, in distinction from ‘hermit,’ is now used especially of one who lives in strictly confined quarters (his ‘cell’). In the early Church this way of life was at the will of the anchorite, who was free to leave his retirement if necessary, but later it was recognized and ordered acc. to rules by the Church, the bishop himself enclosing the anchorite, who was thenceforward confined within the walls of his cell. In the later Middle Ages an anchorite’s cell was sometimes attached to parish churches.’ F. L. Cross and Elizabeth Livingstone, *The Oxford dictionary of the Christian Church*, 3rd edition. Oxford and New York: Oxford University Press, 2005, p. 59.

9 “Antony, St. of Egypt (251?–356), hermit. About 269 Antony gave away his possessions, and devoted himself to a life of asceticism, and c.285 retired completely into the desert, to the ‘Outer Mountain’ at Pispis, where he is said to have fought with demons under the guise of wild beasts. Ibid., p. 81.

10 “die typische Krankheit der Mönche” (the disease typical for monks [Trans.: H.U.] Sergio Benvenuto, “Der schweigende Nebel—Die Langeweile, die Zeit und das lange Warten auf die große Freude,” *Lettre—International* 120 (Spring 2018), pp. 60–65, here: p. 60.

11 “So he begins to look around here and there, goes in and out of his cell several times, and stares at the sun as if he could slow down the sunset; finally, his mind is overcome by nonsensical confusion.” [Trans.: H.U.] Ibid., p. 60.

12 “Pachomius, St (c.290–346), the founder of *coenobitic Christian monasticism. Cross and Livingstone, *The Oxford dictionary of the Christian Church*, p. 1215.

13 “coenobite (Gk. κοινώβιος, ‘living in a community,’ from κοινός, ‘common,’ and βίος, ‘life’ or ‘way of life’). A religious in vows who lives in a community (as opposed to a hermit). The word is by extension also used in a technical sense of anchorites who occupy separate dwellings and observe a rule of silence, but live otherwise as a community of monks in a common enclosure. This latter way of life originated in the desert and is now followed in the W. chiefly in the Carthusian Order. Ibid., p. 376.

of Paris, Zurich, New York, etc.¹⁴ With this work, the artist could position himself in relation to the world and to society, occupying a secluded proximity to an urban center.

Besides the function of an imaginary habitat for the living for Absalon, I believe there is a second one. He built the *Cellules* knowing that he had AIDS and was dying. He had seen his uncle, Jaques Ohayon, who had introduced him to the Parisian art scene around Christian Boltanski, pass away. The *Cellules* are therefore not just walk-in sculptures; the artist remains present in the *Cellules* through his absence. Seen as models for the dead Absalon, the *Cellules* can be conceived as a kind of tomb or mausoleum exhibited in museums.

When I went to Israel in 2017 to study Absalon's work in relation to his homeland, I happened to visit a cemetery near Safed. I immediately noticed the graves, which were made of concrete and whose shapes were composed of cuboids and segments of cylinders. Their size and stereometric shapes resembled those of the *Cellules*.¹⁵ I can't prove a conscious

or unconscious adoption by Absalon, but I am convinced that this body of work represents a kind of burial place for him, through which he lives on as an absentee in museums. The *Cellules* are in a way models of the survival of Meier Eshel, aka Absalon.

The Japanese Teahouse a model for a hospitable architecture

The Japanese Teahouse is the site of the tea ceremony, where a host prepares tea for his guests.¹⁶ Tea was brought from China to Japan and was used by Buddhist monks during long periods of meditation. Only later would its use spread among the aristocracy and wealthy merchants. Crucial innovations were introduced by Zen masters, who prepared the tea, designed the room, and placed it in relation to its guests and the season. Historically, they were also the designers of the teahouse, tea garden, and tea utensils.

Through my practice of hosting in *Architectures of Proximity* and my involvement with *omotenashi*, a Japanese way of hospitality, I have come to understand this aspect of the Japanese Teahouse in a deeper way. The Japanese tea ceremony

14 "I will build it in the 13th. Arrondissement next to the Olympiades." Pfeffer, *Absalon*, p. 264.

15 See: Tombs, Safed, p. 286

16 "Dieser Ausdruck [Tee-Zeremonie] ist höchst mißverständlich, den weder ist die Tee-Kunst ein religiöses Ritual oder gesellschaftliches Zeremoniell, noch ist auf den bloßen Aspekt der Aktion beschränkt. Daher werden im vorliegenden Buch die Begriffe ›Tee-Weg‹ oder ›Tee-Kunst‹ verwendet." (This expression [tea ceremony] is highly misleading, as the tea ceremony is neither a religious ritual, nor a social ceremony, nor is it limited to the mere aspect of the action. Therefore, the terms 'the way of tea' or 'teaism' are used in this book. [Trans.: H.U.]) Franziska Ehmcke, *Der Japanische Tee-Weg. Bewusstseins-schulung und Gesamtkunstwerk*. Cologne: DuMont, 1991, p. 7.

is a social practice. Guests and host come together to share a space free of hierarchies and social roles, and to commemorate the beauty and immediacy of the fleeting moment.

In the architecture of the Japanese Teahouse, the individual is always present through the *tatami* mats, which form the basic grid of the Japanese house, temple, and teahouse. The size of the *tatami* mats is based on their use by one person to sit or sleep on, for example. In traditional Japanese construction, rooms are always labeled according to the number of *tatami* mats used within. A *two jo* room is for two people only. One such house is Tai An,¹⁷ a teahouse designed by Zen No Rykju to host one guest only.¹⁸ He also served tea to the Tenno, the Japanese emperor. He first served tea to Oda Nobunaga and later to Toyotomi Hideyoshi¹⁹ who ordered Rykju to commit *seppuku*.²⁰ The tea ceremony is based on

multi-sensory experience, stimulating all six senses.²¹ The ceremony follows a holistic view of the body and seeks to create bodily experiences in the here and now through the overlapping of individual sensations and synesthetic impressions.

*If asked
The nature of chanoyu,
Say it's the sound
Of windblown pines
In the painting.*

—Sen Sotan, 1578–1658²²

“It [tea culture] has permeated the elegance of noble boudoirs, and entered the abode of the humble. Our peasants have learned to arrange flowers, our meanest labourer to offer his salutation to the rocks and waters.”²³ In Japanese tea culture every person can participate and seems to have an egalitarian structure,

17 Tai-An is located in the town of Yamazaki, near Kyoto, where it is located in the Myokian temple and was used by Sen No Rykju. See: Wolfgang Fehrer. *Das japanische Teehaus*, Sulgen: Niggli, 2005., pp. 151–53.

18 Sen No Rykju (1521–1591) was the third in the series of the three great Japanese tea masters.: Murata Shuko (1422–1502) and Takeno Joo (1502–1555). He is credited with completing *chanou* (way of tea). See: Ehmcke, *Der Japanische Tee-Weg*, pp. 49–61.

19 Oda Nobunaga (1534–1582) and Toyotomi Hideyoshi, (1537–1598) began to unite Japan by military means during the Warring States period. The era of the unifiers of Japan is called *Momoyama*. *Ibid.*, p. 52.

20 *Seppuku* is a form of Japanese honorable ritualistic suicide by disembowelment.

21 The practice of Tea involves a profound Japanese Buddhist philosophy of Embodiment which is orientated toward the realization of a unified ‘bodymind’ awareness through the purification and harmonization of the six senses.” Steve Odin, “Intersensory Awareness in Chanoyu and Japanese Aesthetics, 1988”, *Chanoyu Quarterly—Tea and the Arts of Japan* 53, 1 (1988), pp. 35–44.

22 *Ibid.*, p. 38.

23 Kakuzo Okakura, “I. The Cup of Humanity,” in: *The Book of Tea*, see: URL: <https://www.gutenberg.org/cache/epub/769/pg769-images.html>, accessed on 17.10.2024.

because it is deeply rooted in everyday life. This is partly due to the symbolic glorification of the simple, rural, and everyday, like in the aesthetics of *wabi-sabi*. The use of organic materials that are subject to natural aging and show signs of wear and tear are just as much a part of this as the glorification of mats and semi-darkness.²⁴ On the other hand, it is about satisfying the body's daily need to drink. Even if the guests do not come to the tea ceremony thirsty, the tea gathering is characterized by this bodily need. This mundane satisfaction of needs gives this high art a special accessibility, simplicity and equality. Every person and every person's body is addressed directly. It is this humanity that respects each person and each person's body that inspires my work.

Dyslexia

I understand dyslexia as a superpower, which allows me to see and to work with physical models as a symbolic tool.

Since my childhood, I have had a love for models of all kinds. This preference was also evident in my architectural studies. I developed my designs primarily based on the functionality of the model. This preference for the architectural model over the drawing seemed to me to be simply given. In the context of my artistic research, I noticed a connection with my dyslexia, which I would like to discuss in more detail below

Dyslexia is a reading and spelling difficulty.²⁵ The World Health Organization (WHO) classifies dyslexia as a mental and behavioral disorder.²⁶ It is difficult to define a clear clinical picture with a specific deficit and a specific therapy. Dyslexia and its pathologization are therefore heavily criticized.²⁷

Another perspective on dyslexia was made popular by Judy Singer, an Australian sociologist, who coined the term

24 Junichiro Tanizaki, *In Praise of Shadows*, Bramford, CT: Leete's Island Books, 2017.

25 "Dyslexia is a specific learning disability that is neurobiological in origin. It is characterized by difficulties with accurate and/or fluent word recognition and by poor spelling and decoding abilities. These difficulties typically result from a deficit in the phonological component of language that is often unexpected in relation to other cognitive abilities and the provision of effective classroom instruction. Secondary consequences may include problems in reading comprehension and reduced reading experience that can impede growth of vocabulary and background knowledge." International Dyslexia Association, "Definition of Dyslexia," *Dyslexiaida*, URL: <https://dyslexiaida.org/definition-of-dyslexia/>, accessed on 10.17.2024.

26 ICD-10 Version 2019, "Chapter V—Mental and Behavioural Disorders (F00-F99), Disorders of Psychological Development (F80-F89)," *International Statistical Classification of Diseases and Related Health Problems*, 10th revision, URL: <https://icd.who.int/browse10/2019/en#/f80-f89>, accessed on 10.17.2024.

27 See: Margaret J. Snowling, Charles Hulme, and Kate Nation, "Defining and Understanding Dyslexia: past, present and future," *Oxford Review of Education* 46, 4 (2020), pp. 5014–13. <https://doi.org/10.1080/03054985.2020.1765756>.

‘Neurodiversity.’²⁸ The label has become increasingly popular since the 1990s, since it addresses the fact that autism and a range of other conditions—such as ADHD, dyslexia, and others—are part of the infinite number of different ways in which the human mind is structured. Greta Thunberg is known for her Asperger syndrome, which makes her see the world differently. As a child, she was overwhelmed in social interactions and only spoke to her parents and teachers. This lack of social interaction had its flipside in the particular clarity and determination with which she saw through humans’ deficits in dealing with their environment. Her career as a climate activist began as a result of this special insight. She herself commented on her Asperger’s syndrome: “I have Asperger’s and that means I’m sometimes a bit different from the norm. And—given the right circumstances—being different is a superpower.”²⁹

Me as an Example of a Dyslexic

While working on this PhD, I had to learn to read and to write anew. I had

survived my school days with a minimum of reading and writing skills. During my architecture studies and while working in an architecture office, I didn’t write at all, except for emails and short technical descriptions. During those days I learned to draw and model. At the start of my research, I began to write notes in my notebook by hand. Unlike before, I noticed mistakes in the spelling, which I wrote down at the very end of my notebook. Over time, I gathered a list that allowed me to categorize the errors and recognize patterns in the mistakes. I realized that the errors were only symptom carriers; the actual cause was transmission errors between my brain and my hand, between the mental process and the writing process. I learned to read and write again and discovered the huge difference between these two practices. For me they had always been one because of my difficulties with both.³⁰

In the following, I will point out some of the mistakes that I make in writing and reading.

28 “‘Neuro’ was a reference to the rise of neuroscience. ‘Diversity’ is a political term; it originated with the black American civil rights movement. [...] As a word, ‘neurodiversity’ describes the whole of humanity. But the neurodiversity movement is a political movement for people who want their human rights.” Harris 2023

29 Greta Thunberg in: Joanne Limburg, “Is My Autism a Superpower?,” *the Guardian*, November 3, 2019, URL: <https://www.theguardian.com/society/2019/nov/03/is-autism-a-superpower-greta-thunberg-and-others-think-it-can-be>, accessed on 10.17.2024.

30 “Das Rechtschreiben ist in gewisser Weise die Kehrseite des Lesens, da es sich zu einem Teil um die dem Lesevorgang spiegelbildliche Zuordnung von Graphemen zu Phonemen handelt.” (Spelling is, in a way, the flip side of reading, since it involves, to some extent, the assignment of graphemes to phonemes, which is the mirror image of the reading process. [Trans.: H.U.] Christian Klicpera, Alfred Schabmann, Barbara Gasteiger, and Barbara Schmidt, *Legasthenie—LRS: Modelle, Diagnose, Therapie und Förderung*, 6th edition, Munich: Ernst Reinhardt Verlag, 2020, p. 159.

Mistakes in Writing

I write mainly on the computer, where programs correct most mistakes automatically. Each letter is typed individually and accompanied by haptic and acoustic feedback. This more deliberate placement of each letter helps me avoid mistakes. The handwriting process is less jerky and more continuous. The pen is drawn across the paper in a curved line. This writing process seems more physical and intuitive, and I have more associations and inspirations that flow into the writing as mistakes. For about twenty years I have been (hand-) writing exclusively in block letters, because I make fewer mistakes that way and the writing is easier to read for me and for others. When I used to write by hand with joined-up letters, I hid my many mistakes behind illegible handwriting.

The errors listed below refer to individual letters, graphemes (the smallest graphic representations), but also to parts of words and whole words. The chosen categorization refers to the cause of the errors in thinking and not the appearance of the spelling mistakes. In other words: It is not the error itself that interests me, but the way in which it happens.

Omission:

The omissions usually affect letters in the middle of the word, while the first and last letters are usually present. Entire words are also sometimes left out.

swebende instead of *schwebende*

wirk instead of *wirkt*

wischäftlich instead of *wissenschaftlich*

conext instead of *context*

These are the most common mistakes; they occur because the hand is too slow and the concentration or the cognitive processes have moved further ahead than the very place of the writing pen. They are therefore simply left out during the writing process.

Replacements:

These errors are based on a phonetic similarity or an association that came to my mind simultaneously.

würgt instead of *wirkt*

Spiel instead of *Spiegel*

sätzen instead of *setzen*

Braut instead of *brut*

There are also synesthetic errors, like the following, where I replaced a letter for a number.

... *R* ... instead of ... *3* ...

This happens often both ways—a number for a letter or a letter for a number. Mostly I don't write them down, just juggle them in my head.

... *war* ... instead of ... *are* ...

The word *war* appeared from another thought I had in my mind and replaced *are*.

Writing from the center:
Ko(2) *p*(1) *ieren*(3)

First I wrote the *p*. I started writing from the middle, which seems some focus or center point of the word for me. During the writing I noticed the mistake and put the letters *Ko* in front of it and continued writing after the *p*. I only wrote this one example in my notebook, but there were many more. I didn't write them down because I didn't think they were mistakes, but they indicate how I often think of words from the center. This is analogous to the logic of vision and the construction of paintings and architectural drawings, which are constructed from a focus point from the middle to the periphery, and not from left to right like writing

Vestival instead of *Festival*
gebründet instead of *begründet*

In both cases I choose a letter from the middle as the initial letter. Because for me the center is the beginning.

Mistakes in Reading

Texts are difficult for me to access, and I have to work hard to understand their content through concentrated and repeated reading. While reading, I lose track of both content and context; how

and where this happens remains a mystery to me.

Compared to writing, reading problems are more difficult to understand. In writing, spelling mistakes served me as an indicator of transcription errors. These are absent in reading, making it more difficult to identify errors and impossible to compare them. Reading also takes place at a different speed, unlike in writing, when reading individual letters and words are not recognized. Explicit word recognition only occurs in primary school when learning to read. Later, the focus is on reading comprehension, the content of the text, where individual words are read quickly, unconsciously, and automatically.

The book *Legasthenie als Talentsignal* by Ronald D. Davis provided me with an explanation. According to Davis, dyslexic people think visually and pictorially.

*Legastheniker benutzen die Desorientierung unbewußt, um vielschichtige Wahrnehmungen zu erhalten. Indem Sie den Blickwinkel ihrer sinnlichen Wahrnehmung verschieben, verschaffen sie sich vielfältige Ansichten von der Welt.*³¹

When it comes to reading, however, the same technique of disorientation is

31 "Dyslexics unconsciously use disorientation to create multiple perceptions. By shifting the perspective of their sensory perception, they create multiple views of the world." [Trans.: H.U.] Ronald D. Davis, *Legasthenie als Talentsignal. Lernchance durch kreatives Lesen*, Albrecht Giese (trans.), Munich: Droemer Knauer, 2000, p. 35.

used.³² However, in this case it does not lead to a multitude of images but to a breakdown in reading comprehension.³³ There are also moments of disorientation when writing. This happens, for example, with words that sound very similar, such as *wright*, *white*, *write*, or *right*. These words ring a bell in my head, and I feel a dizziness, through which I recognize there is a problem. Making the decision which of the words I have to use in that particular context is impossible for me. I postpone the correction until later, when I have overcome the moment of disorientation, or defer it to the correction program.

Findings in Dyslexia

By observing the mistakes in the moment of their emergence, I gained an insight into my own cognitive and bodily processes, which are oftentimes a so-called black box.

Documenting the orthographic errors helped me to gain a deeper insight into common mistakes and the causes of dyslexia. I discovered patterns and structures in the perception and processing of

writing. They also occur in other activities. The same patterns and structures, such as erratic thinking or disorientation, can also be seen in manual work, especially in modeling. Here, however, they are a strength rather than a weakness, as is the case in writing.

Die Veranlagung, die solche Menschen für die Verwechslung symbolischer Informationen empfänglich macht, zeigt sich in anderen Bereichen als Begabung. Sie haben zum Beispiel eine sehr wirklichkeitsgetreue, plastische Vorstellung von den Dingen und wissen daher intuitiv, wie sie funktionieren. Sie besitzen eine angeborene Fähigkeit, alle möglichen Gegenstände zu reparieren. Maschinen, Elektronik, alle Arten von Installationen und Konstruktionen, die bildenden Künste und dergleichen sind für sie ein offenes Buch. Aufgaben, die Erfindungsgeist, Einfallsreichtum und anschauliche Vorstellung erfordern, fallen ihnen meist sehr leicht. Dies ist wahrscheinlich der Grund, warum so viele

32 “Desorientierung: Verlust der eigenen Stellung oder Richtung in Bezug auf die Gegebenheiten der Umwelt; einer Verfassung, in der die inneren Wahrheiten nicht mit den wirklichen Gegebenheiten der Umwelt übereinstimmen; manche Menschen reagieren automatisch in dieser Weise auf Verwirrung. Im Zustand der Desorientierung werden die Wahrnehmungen verändert.” (Disorientation: loss of one’s own position or direction in relation to the realities of the environment; a state in which one’s inner truths do not correspond to the realities of the environment; some people automatically respond to confusion in this way. In a state of disorientation, perceptions are altered.” [Trans.: H.U.]) Ibid., p. 262.

33 “Er wird sich daher wahrscheinlich unbewusst desorientieren, wenn er auf ein verwirrendes Symbol stößt. Aber wenn er ein Gedrucktes oder geschriebenes Symbol rückwärts liest oder seine Teile verdreht oder vermischt sieht das Wort leider nur noch unklarer aus.” (He will therefore probably unconsciously disorientate himself when he comes across a confusing symbol. But if he reads a printed or written symbol backward or twists or mixes its parts, the word unfortunately only looks even less clear. [Trans.: H.U.]) Ibid., p. 38.

*Erfinder, Wissenschaftler, Künstler,
Athleten und sonstige schöpferische
Menschen legasthenische Züge auf-
weisen.*³⁴

Furthermore, the spelling errors have revealed a holistic perception-processing-execution-apparatus. The spelling errors are not the result of faulty communication between two separate spheres—the head on the one side and the hand on the other. The errors of omission, distortion, and substitution are the product of acoustic, visual, and cognitive overlaps. The human organism appears as a collection of exchange and superimposition processes that are in constant motion. These processes of exchange and superimposition also take place with certain objects in the outside world. I experience this intensely when crafting and making models.

Dyslexic Modeling

Dyslexia has revealed an erratic, inter-linking structure of hand and brain. This is a strength when working and modeling by hand. It helps to establish connections and links, such as those that exist between tool and hand, as well as tool and workpiece. Connective thinking can also create links to objects, content, or

theoretical areas that lie outside the craft routine and that enable creative leaps. The disorientation observed in reading and writing leads to a particular talent for working and modeling by hand. Attention is interrupted, an object or situation is seen from a different angle and can be re-evaluated. This helps gain a new perspective and integrate aspects that were not the focus of my attention. In addition, the moment of disorientation, when concentration and attention are interrupted, can be seen as a creative moment, where the unforeseen and unknown can be integrated into the process.

Findings from *Architectures of Proximity*

Although the content of the exchanges in my installation remains secret, the encounters in these structures have taught me the special significance of proxemics. In particular, the distance and alignment of the bodies in relation to each other, as well as the sensory connections to the outside, play a special role. In the following, I describe some of my observations. Each gathering was a unique situation with only one guest. Therefore, I will not focus on individual encounters, but on the characteristics of the installations and their supposed effects on being together.

34 “The predisposition that makes such people susceptible to the confusion of symbolic information manifests itself as talent in other areas. For example, they have a very realistic, vivid perception of things and therefore know intuitively how they work. They have an innate ability to repair all kinds of objects. Machines, electronics, all kinds of installations and constructions, the visual arts and alike are an open book for them. Tasks that require inventiveness, ingenuity, and vivid imagination are usually very easy for them. This is probably the reason why so many inventors, scientists, artists, athletes, and other creative people show dyslexic traits.” [Trans.: H.U.] Ibid., p. 16–17.

Space Compartment One

The gatherings in *Space Compartment One* were very intense. I attribute this to the face-to-face situation and the lack of windows and doors. The confrontational visibility, the lack of distraction, and pauses created an atmosphere of tension and surveillance. I found myself watching every movement, facial expression, and gesture of my counterpart and being subjected to the same level of scrutiny and control by the guest. The guests were all friends, acquaintances, or family, so the tension was not too high.

Hochsitz

The *Hochsitz* gatherings were very gentle, happy, and relaxed., with guest and host sitting comfortably on high chairs and talking while intensively gesturing. I attribute this to the greater distance and the orientation of the bodies toward the window. They could look out together, observe what was happening in the courtyard, chat about it, and enjoy the warming winter sun.

Talking House

The gatherings in *Talking House* were very varied and very intense to me. The restriction of vision led to an appreciation of the other senses. The partition and the

lack of windows, without outside view and no sight of the guest, led to greater attention for one's own interior. As a result, the acoustic experience was particularly intense but also the olfactory and the haptic. The warmth of the guest on the other side of the wall could be felt.

The visual separation from the guest brought a sense of liberation, a liberation from observing and being observed, which is always a form of control. The fade-out made it possible to concentrate or focus on something else without being observed. A change of attentional spheres between exuberant attention to the other, self-observation, and concentration on the outside world. Blocking out the visual led to a sensitization of the other senses. The aural became the dominant sensory element, with the voice, sounds, and noises taking on a particular intensity and expressiveness. I remember the conversations in the *Talking House* as personal, gentle, and thought-provoking. The special quality lay in the shifting focus away from the visual.³⁵

One Seat

In preparation for the installation *Talking House*, I built a mock-up for myself to test.³⁶ Its dimensions were 1.50 m (height), 0.90 m (length), and 0.60 m (depth), with one sliding door measuring

35 "I wanted to develop a space without visual contact, because I wanted to emphasize the aural, the tacit and the olfactory. In my view, the visual is too dominant in architecture, as exemplified by the statement that "Architecture is the masterful, correct, and magnificent play of volumes brought together in light." Le Corbusier, *Towards an Architecture*, p. 102.

36 See: *One Seat*, p. 186

0.60 m x 0.50 m made of plywood.³⁷ I call it *One Seat*, because it is a compartment with a seat for one person only. I used it to determine the minimum dimensions of a room to sit in comfortably based on my body measurements. The *One Seat* was set up in one room of my then apartment and visited occasionally. I also made the room available to friends who came to visit. I expected the guests to find the room claustrophobic, but this was not the case. Without exception, they found their stay in the room as positive as I did. I especially enjoyed the warmth that was generated in the room after a short time due to its small dimensions.

The interior has a volume of about 650 liters. When I am present, about 75 liters of that is displaced. The space is in that case filled with 575 liters of air and 75 liters of me. At sea level and at a temperature of 20°C, air has a density of about 1.25 kg/m³. This results in an air mass of 0.75 kg, which is countered by a mass of 75 kg of me; a ratio of 1 to 100. The inside air is therefore easily heated by my body heat. This very warmth is felt through the skin and makes the very void, the space between my body and the space's boundaries, tangible.

I found the reduction of sensory

impressions, especially the minimization of the visual, to be very relaxing. The haunch on the opposite wall also plays a decisive role in this. Due to the rounding of the transition from wall to ceiling, the eye lacks a point of reference. This prevents focusing and allows non-directional vision, which is relaxing. In addition, the reduction of the size of the cell results in a very haptic spatial experience. Because of the sitting position, the feet, legs, torso, back, and head, as well as the shoulders and upper arms, are in direct contact with the shell, and the hands can touch every other point of the room. This results in a very sensual experience of space.

Der Nächste

The gatherings at *Der Nächste* enabled me to work with unknown guests, thanks to the collaboration with Jumbo Receiver. Getting to know each other was at the center of the gatherings. This was incredibly exciting and challenging and required spontaneity, immediacy, and radical unpreparedness. I noticed a great deal of playful interest in the other person, both in myself and in the guests.

Some More Findings

Throughout all the gatherings there was a great interest in dealing with space.

This was expressed in the guests' intense

37 "Plywood is made from at least three cross-banded plies (i.e. grain of adjacent plies at approx. 90° to each other). The plies are glued together with waterproof phenolic resin glue with the help of pressure and heat. After pressing, the edges are trimmed and the surface(s) sanded or otherwise processed. Plywood can also be moulded into virtually any shape by applying pressure, heat and moisture (moulded plywood)." See: Andrea Deplazes, *Constructing Architecture: Materials, Processes, Structures, a Handbook*, Basel and Boston: Birkhäuser, 2005, p. 86.

questions about the situation they found themselves in, in long dialogs about spaces and houses, and in the sharing of autobiographical accounts of spatial experiences. The guests shared a range of happy, sad, and ambivalent stories about or related to spaces and places.

Architectures of Proximity is an interdisciplinary research project.³⁸ The discipline of architecture forms the basis from which I explore artistic practices. I have a degree as an architect and many years of practical experience in design, building supervision, and university teaching, as well as training as a bricklayer. I say this to make it clear that interdisciplinary research does not take place between two supposedly equal disciplines. In one, architecture, I am a specialist. In the other, art, I am a beginner, which description represents a hierarchy. Even though I don't like the word and would rather write about how I have overcome binary thinking, hierarchical thinking and binary systems are deeply ingrained. I am only slowly beginning to rethink and change these thought structures. This research is an attempt to rethink outdated dualities and to discover experiences of

interdisciplinarity, collaboration, and other forms of in-betweenness.

Function and Non-function

The idea of function is an important distinction between art and architecture. Art generally derives its freedom from a lack of function, whereas architecture is based on having a function, being part of a spatial program, and responding to social and individual demands. The boundaries between them have been explored from both disciplines.

*Unlike architecture, art may not be functional in traditional terms, for example in responding to social needs, giving shelter when it rains or designing a room in which to perform open-heart surgery, but we could say that art is functional in providing certain kinds of tools for self-reflection, critical thinking and social change. Art offers a place and occasion for new kinds of relationship to 'function' between people.*³⁹

I would go even further: having a function as both a building and an installation can help people find this new kind of relationship in a shared activity.

38 "Multidisciplinary research for me describes a way of working where a number of disciplines are present but maintain their own distinct identities and ways of doing things whereas in interdisciplinary research individuals operate between common across and at the edge of their disciplines and in so doing question ways in which they usually work." Jane Rendell, "Site-Writing: The Architecture of Art Criticism," 2013, p. 117, *Jane Rendell*, URL: https://www.janerendell.co.uk/wp-content/uploads/2013/02/SW-2009_16nov.pdf, accessed on 10.19.2024.

39 Jane Rendell, "Art and Architecture: A Place Between," 2009, p. 15, *Jane Rendell*, URL: <https://www.janerendell.co.uk/wp-content/uploads/2009/03/Art-and-Architecture-prepublication.pdf>, accessed on 10.17.2024.

Material and Immaterial

As a craftsman, I have learned to make building components such as foundations, walls, and floors. When my parents retired after going bankrupt, they had no financial means to buy or rent a house. Instead, my father decided to build a house with his children. A draughtsman friend drew a plan, another family friend, a master carpenter, submitted the planning application, and my father bought almost all the building materials second-hand or made them himself. He bought doors and windows and an entire pre-used log house. To insulate the walls, we used seaweed that my father had collected on the beach as part of a social project and that had been hung to dry in onion sacks. The floor insulation consisted of glass bottles, which had been drunk by my uncle, stuck into the soil with their necks pointing downward. The house was built in a holiday home development, where plots could be rented for long periods at favorable rates. Some trees on the site had to be felled to make room for the building site. The felled trees were turned into beams for the house using a mobile sawmill. From the building materials we put together an ensemble in which my mother still lives following my father's death.

In this context, I became aware of the importance of the materials that form the protective roof, walls, and floors. They

are not only functional but also have a specific connection with their immediate and wider environment. They were obtained and processed in a particular way. Every component, every beam, or window has a history. The entrance façade, for example, was once the entrance to a Raiffeisen bank in Schleswig. We don't know whether the bank was robbed, but it gives our house a magical sense of security.⁴⁰

Written Text and Spoken Word

This reflective documentation is a written text, while the actual gatherings were structured by way of dialogs, spoken word. For me, speaking and writing are two different activities. Spoken language is a form of communication, a social interaction; it is a mode of exchange between two people. This exchange process is characterized by a complex situatedness, which includes habitus, clothing, gestures and facial expressions, intonation, and, of course, spatial and temporal components, the place and its spatial conditions, as well as the season and time of day, to name just a few of the myriad aspects. In *Architectures of Proximity*, I examine the processes of human interaction, of which spoken language is a part.

Writing is different. Literary writers often describe it as a solitary practice.⁴¹ It is also embedded in a situatedness that

40 See: *Hütte* —House Utermann, p. 288.

41 "Durch die Angst vor dem lauten Vorlesen ging ich gewissermaßen in die Einsamkeit hinein,

is inscribed in the text. I wrote most of the reflective documentation at my desk, which is in my bedroom. The context gave me a sense of safety, security, and intimacy. It was this place that enabled me to write the autobiographical vignettes in the first place.

For a long time, I thought about including dialog in the reflective documentation but in the end decided against it. For me, the aspect of situatedness is a basis for the act of speaking. It is unique and fleeting.

As a train passenger, you can experience the situatedness of language when you listen to passengers on the phone. They are often far too loud, adapting their voice and volume to the usually poor quality of the connection and to the person at the other end of the line. They have lost their sense of their spatial surroundings on the train in which their bodies are located. As a bystander, all you hear is one side of the dialog, which makes me very uncomfortable. When I read recorded dialog, this feeling of discomfort always returns.

Public and Private

The spatial nature of *Architectures of Proximity* provides niches for guests and hosts to gather. Hosting is associated with privacy. The installation sites

have alternated between private (studio), semi-public (gallery) and public (urban space Berlin + Tel Aviv). The different spaces are associated with very different characteristics. While private space is often associated with property and elitism, public space is associated with participation, democracy, and accessibility.

In contrast to commonly held views, I argue for a strengthening and more positive evaluation of private space as a protective environment that allows confidentiality, preservation of individuality, and the possibility to be alone.

Guest and Host

In social interactions, the construction of a shared space between two or more people is very clear; it creates a togetherness that is generated by the participation of both people. A person cannot create this space on their own. The practice of gatherings in the context of *Architectures of Proximity*, consisting of a guest and a host, serves as a model for the concept of in-between places.

Writing as a Place in-between—a Niche

As an architect, I have learned to understand graphic drawing systems. Plans, drawings, and sketches have their own logic, which one becomes familiar with through study and practice. Lines and

aus der das Leben des schreibenden Menschen besteht—und dort halte ich mich seither auf.” (The fear of reading aloud propelled me into the solitude that makes up the life of a writer, and I have remained there ever since. [Tran.: H.U.]) Jon Fosse, “Literaturnobelpreisrede von Jon Fosse,” *Süddeutsche.de*, December 7, 2023.

graphic symbols represent something by way of a coded meaning. They stand for building edges, walls, and other components. Drawings and plans use a different set of characters than written text; they are ‘written’ and ‘read’ in different ways. Whereas text is structured from left to right and top to bottom, plans are read and thought about from the center to the edges/periphery. While text is created and read line by line, drawings are created and read non-linearly and more erratically, according to individual concerns such as heating pipes or door details. Writing did not play a role in my architecture studies. During my entire course of study, which lasted 17 semesters, I wrote only one text: a three-page explanatory statement for my diploma project. Writing plays a subordinate role in the architecture program overall. For my PhD, I had to start writing from scratch, which took me a long time. Writing the autobiographical notes opened up a way into the writing process for me.

These anecdotal and diary-like texts came very easily to me. Places and times that have shaped me become visible in them. They refer to events and occurrences that characterize my way of creating and perceiving space. They bring the places of the past to life and provide a context for my current spatial-physical practice. They have an affinity to Alison

and Peter Smithson’s texts that describe car journeys from London to their weekend home and other trips.⁴² The book in which these texts appear is designed like a diary with personal impressions and drawings. It deals with the perception of the landscape through the windows of their moving car. The car, a Citroën DS, is understood as an apparatus that determines their relationship to the environment.

For the majority of people, the most interesting, carefree companionable times are spent in their car. Sealed in a glass box on wheels, we—again used in the collective sense—do not sense the air outside, smell something only after it has passed through the ventilation system, we read the weather through the glass of the windscreen or the side windows, feel the sun through this glass, are wonderfully protected from the most violent storms in the wildest of landscape. This is a normality.⁴³

While writing, I have begun to notice the mistakes I make as a dyslexic when writing by hand (see: My Superpower Dyslexia) and I have realized that writing is also a practice in a physical place where letters are swapped around, added, or used multiple times. The writing process is a reflection of my thinking process; it is both a motor and a mirror.

42 Alison Smithson and Peter Smithson, *AS in DS*, Baden: Lars Müller Publisher, 2001.

43 Ibid., p. 17.

Over time, writing has become a niche for me; I like to do it in seclusion at my desk in my bedroom.

Outlook

This chapter focuses on future perspectives and considers where *Architectures of Proximity* and its practices can find a place and use beyond the framework of a PhD program. But first I look back once more to consider my background and motivations, to define the framework in which this research was conducted, and to outline future areas of activity.

PhD in Art

When I started my doctoral studies, two aspects played an important role. On the one hand, I wanted to establish an artist's position, and on the other hand, I wanted a title that could be useful for my future career and making a living.

From my father's family I acquired an appreciation for works of art and also for the profession of artists. My great-grandmother was a painter, and her countless watercolors hang everywhere. She was highly respected in the extended family and had a great influence. Future daughters-in-law (the family had mainly male descendants) had to be presented to her to check their suitability, for example. For many years a friend and artist lived in my grandparents' household who paid his rent

with paintings and who gave painting lessons to the children.

I saw myself in this genealogy and decided to become an artist after my return from a study visit in Japan. First, I completed my architecture studies in Weimar and subsequently started studying fine arts at the HGB in Leipzig.¹ After a year I dropped out of university to go to Berlin and work; I wanted to gain professional experience as an architect.² While living in Leipzig I felt estranged by the precarious life of fellow students and artists as well as by their attitude towards work. Coming from architectural studies I was used by a high level of productivity and commitment. In comparison the art students in Leipzig just seemed lazy to me. Here I was again trying to achieve a second degree without any financial support. On top of that I was worried of not being able to make a living as an artist. As a child I had witnessed my father's bankruptcy. In addition to economic ruin, my father had lost his social standing and reputation, and I was left to fend for myself. I left home as a teenager and started to earn my own living. When starting my PhD in 2017. I wanted a degree that would

1 Hochschule für Gestaltung und Buchkunst (Academy of Fine Arts and Book Arts), Leipzig.

2 In architecture, at least two years of professional experience in an architectural practice is required after graduation in order to be admitted to the Architectural Association. This is a prerequisite for working as an independent architect.

improve my professional and financial situation and bring me closer to a life as an artist.

During the PhD program I realized that I was too inflexible, too old, and too experienced to start from scratch as an artist. I had gained a lot of experience as a craftsman, construction manager, architect, and architecture teacher and decided to build on this knowledge and experience. I accepted architecture as my core discipline. From this basis I looked at art and performance, while I now describe myself as an architect and researcher.

Future Plans

I have developed the following practices and research methods: building as research, staging gatherings, and writing. Together they form a broad and stable foundation for different things to come. I would like to continue deploying them in different context such as research, teaching, writing, workshops, and a spatial practice of its own.

Education

In my teaching I would like to integrate

the development of practical skills and an understanding of space that builds on the insights gained during my research. This means developing programs that integrate practical building processes as well as exploring forms of being together into teaching. To do so I see two possible trajectories: Design Research and DesignBuilt.

Design Research

Similar to artistic research, practice-based approaches have been established in the applied arts, architecture, and design, combining practice and critical reflection. Since the mid-1990s, this approach has developed in architecture faculties, mainly in the Anglosphere, in educational contexts that recognize design and/or practice as part of a Doctorate. This area became attractive to me and I will here outline some of its origins.

The development of this approach follows the general trend toward rationalization and scientificization that has been observed since modernism as outlined by the likes of Max Weber³ and Andreas Reckwitz.⁴

3 “The increasing intellectualization and rationalization do not, therefore, indicate an increased and general knowledge of the conditions under which one lives. It means something else, namely, the knowledge or belief that if one but wished one could learn it at any time. Hence, it means that principally there are no mysterious incalculable forces that come into play, but rather that one can, in principle, master all things by calculation.” Max Weber, “Science as a Vocation,” p. 8, URL: <https://www.wisdom.weizmann.ac.il/~oded/X/WeberScienceVocation.pdf>, accessed on 10.18.2024.

4 “the classical modernity of industrial society was fundamentally a process of profound formal rationalization. And, as I would like to add, every manifestation of this formal rationalization—whether in science and technology, economic-industrial production, the state, or the law—promoted and supported the dominance of the general. The focus everywhere was on standardization and formalization,

In architecture, tendencies toward rationalization and standardization, particularly in the construction industry and in the studies of materials, have become common. Some of the first attempts to standardize the design process were made at the Bauhaus, such as in Ernst Neufert's *Bauentwurfslehre* (1936). A reference book for standardization and construction planning in the design phase, it still is one of "the most important books on architectural standards ever written."⁵ The collection includes standards, dimensions, and distances and illustrates them with detailed example drawings.

"Standardization participates in shaping our thoughts and not just our things. Over the course of the twentieth century, it increased the designer's dependency on handbooks and manuals, which centralized and homogenized the production of architectural knowledge."⁶

A dedicated link between the creative design process and scientific research methods can be found in the Design Method

Movement of the 1960s, which questioned creative originality to enable new forms of participation.⁷ Since the 1980s there has been a shift from methods to epistemology, giving rise to *Research by Design*. Authors such as Nigel Cross and books like Donald Schön's *The Reflective Practitioner* (1983) have contributed to the integration of practice, intuitive and artistic steps, and implicit (tacit) forms of knowledge into architectural research.

The development of applied doctorates in architecture has increased significantly since the mid-1990s. In the field of architecture, the Bartlett School of Architecture in London, RMIT University in Melbourne and TU Delft were among the pioneers, but such research has also become increasingly widespread in landscape architecture and urban planning. Inter-, trans-, and multidisciplinary approaches play a special role in counteracting the general trend toward specialization. In addition, increasingly complex research questions and frameworks require teamwork and

on making sure that the elements produced in the world were equal, homogeneous, and also equally justified: on the assembly lines in industrial factories and in the rows of buildings in the International Style, in the social and constitutional state, in the military, in the 'schooling' of children, in ideologies, and in technology." Andreas Reckwitz, *The Society of Singularities*, Valentine Pakis (trans.), Cambridge: Polity, 2020, p. 7)

5 Nader Vossoughian, "Standardization Reconsidered: 'Normierung' in and after Ernst Neufert's 'Bauentwurfslehre' (1936)," *Grey Room* 54 (2014), pp. 34–55, here: p. 36, <http://www.jstor.org/stable/43832436>.

6 Ibid., p. 49.

7 See: Jesko Fezer, *Umstrittene Methoden. Architekturdiskurse der Verwissenschaftlichung, Politisierung und Partizipation im Umfeld des Design Methods Movement der 1960er Jahre*. Hamburg: Adocs Produktion und Verlag, 2022, pp. 29–35.

interdisciplinary research approaches.⁸

Disegno

An increasing number of practice-oriented PhD programs have the word design in the descriptive name, including design-based research, design research in architecture, design-led research, etc. The focus of such research programs refers to the architectural practice of design. The word *disegno* is of Italian origin and means drawing or sketch and has a rich history. In medieval architecture, drawing was ‘only’ an illustrative tool linked to the material fabric of the building. With the valorization of drawing as a means of design in the Renaissance, it ascended into the realm of ideas. Since antiquity, the world of ideas has been considered superior to the material world. The drawing has a dual function: a representational one, which is important for the production process, and an autonomous one that relates to its imaginative capacities. Drawing thus leads to a shift in the design process, which promotes the immaterial in a particular way. Design

therefore always refers to the material and the immaterial. With the rise of the drawing and the model, the position and role of the architect also developed.

Asserting their intellectual status, architects made drawings with just a few delicate lines and imagined buildings that were equally immaterial. Whether in the studio or on site, they tended to see not matter and mass but proportion and line.⁹

Disegno creates narratives and as such offers a paradox. Its methods are factual and fictional, objective and subjective, all of which feeds into the creation of ‘real’ buildings.

Design Research as a Science

Design Research is still a young area, characterized by a diversity of approaches and practices. After the first few years in which the new research approach had to assert itself against more established modes of research, it is, according to Murray Fraser,¹⁰ time to take a

8 “The big new ecological and biological tasks require a global and integrated way of thinking and designing, especially when dealing with works of great dimensions and significant technological components. [...] They [the architects] don’t get involved with either the humanities or natural sciences. They don’t even try to approach problems dealing with medicine, biology, or ethology, and they don’t arrive at developments worthy of mention even in the common area of construction. [...] Productive research must be brave! Where are the experiments, developments, and inventions that we need most? And specifically, where are the incursions to new territories? What do we architects and engineers know about man, about nature, and about the phenomenon of art?” Frei Otto and Juan María Songel, *A Conversation with Frei Otto: Featuring a Comprehensive Interview with Otto as Well as His Critical Text “Fundamentals of a Future Architecture.”* New York: Princeton Architectural Press, 2010, p. 13.

9 Jonathan Hill, “Design research: The first 500 years,” in: *Design Research in Architecture*, Fraser Murray (ed.), Burlington: Ashgate, 2014 [1991], pp. 15–34, here: p. 15.

10 Murray Fraser is Professor of Architecture and Global Culture at the Bartlett School of Architec-

confident stand.¹¹

Design Research seems to be an irreconcilable contradiction in terms. Research generally refers to the observation of existing phenomena or objects. Its practices are planned and transparent in order to provide reproducible results and to be repeatable. It maximizes objectivity and denies subjectivity. In contrast, design is characterized by the development of new phenomena or objects, is progressive, has a creative link with art, and seeks uniqueness. Accordingly, the characteristics of the design process are artistic, subjective, and unpredictable. But this understanding misses the point of Design Research. Design does not come from nowhere, and rarely from pure genius, while research is never pure objectivity. As the philosopher of science Thomas Kuhn has shown, it is subject to trends and fashions.

Designs are always embedded in a context, a place, and time. These frameworks link the design to an existing surrounding, the present and the past. Designs

are therefore only modifications of an overall situation. “The practicing scientist does not describe phenomena but contributes to their construction. Truth is not observed and then documented but approximated, according to conditions that vary.”¹²

For David Leatherbarrow the link between research and design is its projective capacity.¹³ He sees design as a process of projection rather than production. Both research and design are linked in a process of constructing reality and anticipating the future but can only do so incompletely. Both are embedded in a spatial and temporal context. The redesigned, the projected, exists only in relation to its context, as an addition and modification.

Leatherbarrow speaks of attachments:

This means both the future and the past have roles to play. Before it can anticipate anything final the project must redefine its relationship to what exists, partly tearing itself away from

ture, University College London, UK, and Vice Dean of Research. He has published extensively on design architectural history and theory, urbanism and cultural studies.

11 “In other words, they are engaged upon a research process that is noticeably different from, yet equal in value to, the kinds of insight and knowledge from natural scientists, social scientists, historians, geographers, humanities scholars and so on. It is essential to hold this catholic and tolerant view of design research, for if there has been a weakness in previous writings on design research in architecture, it was that they were far too defensive.” Murray Fraser, (ed.), *Design Research in Architecture*, Burlington: Ashgate, 2014 [1991], p. 3.

12 David Leatherbarrow, “The project of design research,” in: *Design Innovation for the Built Environment*, Michael Hensel (ed.), London: Routledge, 2012, p. 8.

13 David Leatherbarrow is Professor Emeritus of Architecture, Chair of the Architecture PhD Program at the University of Pennsylvania, where he has taught architectural design, history, and theory since 1984.

*the present, partly remaining there, creating a tension between the two. A break is refused and adhesions are allowed, according to the principle of modification whereby the project adheres to the conditions of its genesis.*¹⁴

Openness

The struggle for a unified approach to research is represented by the openness of practices, methods, and approaches, which is achieved through a different balance between practice and theory.

Practice and theory have been in a relationship of tension since Vitruvius.¹⁵ The quote at the end of the last section emphasizes the age-old duality of body and mind, hand and head, which is linked to a hierarchy in which the practical, material, physical is considered inferior to the spiritual and immaterial. Hands-on research enhances the role of the material and challenges this dichotomy. New lines of connection and forms of interaction and

cooperation are sought. Michael Polanyi's discovery of tacit knowledge plays an important role. According to him, knowledge is hidden in the body, like a child who learns to walk without knowing the laws of locomotion or gravity.¹⁶

Practice-led research follows this insight and sees a special form of knowledge at work in processes of making. To reinforce this, practice usually precedes research. "Instead of posing research questions and then finding answers, in much design research the process operates through generative modes, producing work at the outset that may then be reflected upon later."¹⁷

Because of its multidisciplinary nature, architecture is particularly connected to neighboring disciplines. By adopting practices and research approaches from the building sciences, social sciences, humanities, and art, it is possible to explore

14 Leatherbarrow, "The project of design research," p. 12.

15 "The architect should be equipped with knowledge of many branches of study and varied kinds of learning, for it is by his judgement that all work done by the other arts is put to test. This knowledge is the child of practice and theory. Practice is the continuous and regular exercise of employment where manual work is done with any necessary material according to the design of a drawing. Theory, on the other hand, is the ability to demonstrate and explain the productions of dexterity on the principles of proportion." Vitruvius, "Book I, The Education of the Architect."

16 "tacit knowledge is knowledge that is informally acquired rather than explicitly taught and allows a person to succeed in certain environments and pursuits. It is stored without awareness and therefore is not easily articulated. Many everyday skills are of this kind, such as the ability to recognize faces or to speak one's native language. Also called implicit knowledge; unconscious knowledge. [proposed by Hungarian-born British scientist and philosopher Michael Polanyi (1891–1976).]" Gary R. VandenBos, *APA Dictionary of Psychology*, 2nd edition, Washington, DC: American Psychological Association, 2015, p. 1063.

17 Jane Rendell, "A way with words. Feminists writing Architectural design Research," in: *Design Research in Architecture*, Fraser Murray (ed.). Burlington: Ashgate, 2014 [1991], pp. 117–36, here: p. 117.

the boundaries between disciplines and gain new practices and insights in architecture. For Jane Rendell, interdisciplinary research occupies a special place between disciplines.¹⁸ By leaving the clearly defined areas of specialisms, one enters an uncertain terrain where knowledge is exchanged for non-knowledge and a positive form of vulnerability emerges.

[W]e give up the safety of competence and specialism, and instead enter a terrain beset with fear of inability, lack of expertise and the dangers of failure, the transformational experience of interdisciplinary work produces a potentially destabilising engagement with existing power structures, allowing the emergence of fragile forms of new and untested experience, knowledge and understanding.¹⁹

DesignBuild

DesignBuild is a didactic format in which

the building-process (production process) of buildings²⁰ (edifice) is carried out with students on a 1:1 scale.²¹ All design and construction steps are seen as interlinked, which allows the students to gain experience in the construction process and to work collaboratively. A particular focus is the comparison between planning and the experience of realizing the plan on the building site. The physically tangible feedback is very important for clarifying the difference between planning and construction. It also aims to familiarize students with the practice and appreciation of craftsmanship.

I have realized several DesignBuild projects with students in the past. Doing the PhD has helped me to reflect on this approach and I have become aware of the practical and theoretical framework, in particular, the interdisciplinary approach and the need for collaboration. I see another important aspect of DesignBuild

18 “Interdisciplinarity is always a site where expressions of resistance are latent. Many academics are locked within the specificity of their field [...] the first obstacle is often linked to individual competence, coupled with a tendency to jealously protect one’s own domain. Specialists are often too protective of their own prerogatives, do not actually work with other colleagues, and therefore do not teach their students to construct the diagonal access in their methodology.” Rendell, “A Place Between,” p. 4.

19 Rendell, “Site-Writing,” p. 119.

20 In English, the building as a physical structure and the process of its construction are both referred to by the same word, both are called ‘building.’ In German there is *bauen* (to build) and the finished object, the *Werk*, which is the result of the production.

21 “DesignBuild projects realise building processes through collective practice in which the participants learn skills that can permit an architectural, spatial, programmatic and/or change process related improvement for a planned duration of time—most importantly these processes can affect empowerment on different levels. Furthermore, DesignBuild studios aim to instigate change through collective agency and as such transport a specific and transformative understanding of the potential of architecture practice.” Nina Maria Pawlicki, “Agency in DesignBuild,” Doctoral Thesis Technical University Berlin, 2020, p. 5, URL: <https://depositonce.tu-berlin.de/handle/11303/10789>, accessed on 10.19. 2024.

projects in the active shaping of the environment, where social and ecological issues are central and can have a positive impact on existing grievances. As Martin Düchs points out, a critical attitude to practice is important.

Wenn DesignBuild-Projekte allerdings dabei helfen, das Studierende über die unmittelbare Phase des sozialen Helfens hinaus die existenzielle Bedeutung von Architektur, ihre ethische Funktion und damit ihre immense moralische Verantwortung als Architekten verstehen, können sie ein wichtiger Baustein in der Architekturlehre sein. Die Aufgabe besteht darin klarzumachen, dass Architektur nicht nur bei sozialen Projekten eine moralisch hochgradig relevante Tätigkeit ist, sondern immer und das Architekten dementsprechend unabhängig vom konkreten Projekt bei ihrer Arbeit große moralische Verantwortung tragen. Dass ein bekanntes Netzwerk von DesignBuild-Programmen den Titel "Home not Shelter!" trägt, deutet zumindest darauf hin, dass dieser Aspekt Eingang in das Grundverständnis des Ansatzes gefunden hat.²²

22 "However, if DesignBuild projects help students to understand the existential significance of architecture, its ethical function and thus their immense moral responsibility as architects, beyond the immediate phase of social helping, they can be an important building block in architectural education. The task is to make it clear that architecture is a morally highly relevant activity not only in social projects, but always, and that architects therefore bear great moral responsibility in their work, regardless of the specific project. The fact that a well-known network of design-build programs bears the title 'Home not Shelter!' suggests that this aspect has found its way into the basic understanding of the approach." [Trans.: H.U.] Martin Düchs, Vom richtigen Bauen im Falschen – DesignBuilt als Chance und Gefahr 2020, p. 24.

23 I'm here referring "to situated writing-reading practices, for attending to experiential aspects of situated embodiment with/in public space" as explored by the writers and artists Emma Cocker, Lena Séraphin and Cordula Daus in their ongoing collaborative artistic research. See: URL: <https://www.en.visjournal.nu/vis-10-textorium>, accessed on 26.12.2024

Writing

I have worked hard at writing during my research. Although I often feel desperate and my reading and spelling difficulties are a handicap, I want to continue writing. I have grown to like the solitude that writing requires and the process helps me to organize my thoughts and the projects I am working on. Recently I have started practicing situated writing with a colleague. During this kind of writing, one's own physical presence and perception comes to light through which it becomes possible to write *with* the place/space/object instead of *about* a place/space/object.²³

Architectures of Proximity—a Spatial Practice

The research has sensitized me to a spatial practice with a social and performative approach. I would like to continue to develop my skills in that area and to put them into practice in a more activist and applied approach. In current times, which are challenged by wars and populist tendencies that are reinforced by filter

bubbles in social media and have led to increasingly irreconcilable polarizations, there is a great need for socio-spatial practices. It no longer seems possible to talk to each other beyond stark differences of opinion on a range of topics. Developing places that enable dialog and exchange with strangers seems to me to be urgently needed. This is why I will consider the potential of *Talking House* and develop it further, creating places, spaces, and exchange formats that enable encounters, while remaining open for the unexpected.

Appendix

Acknowledgement

A special thank you goes to my supervisor Jan Svenungsson for the great support he has given me. His critical attitude and benevolent support led to fruitful discussions. Through his professional guidance, I was able to gain not only understanding but also enjoyment from reflective writing. As a dyslexic, craftsman, and architect with almost no writing experience, it was a great challenge to me.

I would like to thank Dr Daus for her constant support throughout the development of my work. Since our first reading group, her curiosity and critical questions have challenged me and paved the way for my writing.

My special thanks go to my two friends Tim Altenhof and Arryn Snowball. With Tim I have had intensive discussions about architecture and with Arryn about anthropology, art, and its role in the present. I could not have realized my work without her (*Mitdenken*) input.

I would also like to thank all the people who have supported this thesis in one way or another. I would like to mention Marie Susann Zeise, who

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Finally, I would like to thank my beloved partner, my family, and my friends, who believed in my way of thinking, supported me mentally, and showed understanding for my idiosyncrasies during the years of undertaking this research.

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Flower painting of my great-grand-
mother (aquarelle, 1962) Hedwig
Knappmann (1881 - 1978)

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Invitation Card *Space Compartment
One*, frontside, photo Falk Burchröder,
design Hinnerk Utermann (2018)

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Invitation Card *Space Compartment
One*, backside, design Hinnerk Uter-
mann (2018)

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Invitation Card *Hochsitz*, frontside,
photo Hinnerk Utermann, design
Hinnerk Utermann (2019)

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Invitation Card *Hochsitz* backside,
design Hinnerk Utermann (2019)

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Invitation Card *Talking House*, fron-
tside, Scale Model 1:5 Hinnerk Uter-
mann (2019), photo Hinnerk Uter-
mann (2019), design Hinnerk
Utermann (2020)

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Invitation Card *Talking House* back-
side, design Hinnerk Utermann (2020)

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Exhibition announcement (Instagram
post) *Der Nächste*; photo Stephen
Russell (2022), design Stephen Rus-
sell (2022)

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Text, as before

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Volumetric models of Absalon *Cellules* (oak wood) Hinnerk Utermann (2017), photo Hinnerk Utermann (2017),

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Volumetric model of *Cellules No. 1*, (oak wood, three pieces) Hinnerk Utermann (2017), photo Hinnerk Utermann (2017),

Volumetric model of *Cellules No. 2*, (oak wood, fifteen pieces) Hinnerk Utermann (2017), photo Hinnerk Utermann (2017),

Volumetric model of *Cellules No. 3*, (oak wood, sixteen pieces) Hinnerk Utermann (2017), photo Hinnerk Utermann (2017),

Volumetric model of *Cellules No. 4*, (oak wood, three pieces) Hinnerk Utermann (2017), photo Hinnerk Utermann (2017),

Volumetric model of *Cellules No. 5*, (oak wood, one piece) Hinnerk Utermann (2017), photo Hinnerk Utermann (2017),

Volumetric model of *Cellules No. 6*, (oak wood, one piece) Hinnerk Utermann (2017), photo Hinnerk Utermann (2017),

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Tombs in Old Jewish Cemetery, Safed, Israel; photo Hinnerk

Utermann (2017)

Tombs in Old Jewish Cemetery, Safed, Israel; photo Hinnerk Utermann (2017)

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Chimneys made visible, Collage Hinnerk Utermann (2023)

An earlier state of the building can be built in the model. Here, the bare brickwork of the building was rebuilt. Collage Hinnerk Utermann (2023)

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Hütte [House Utermann], during construction of the roof; photo Ute Utermann (2002)

Hütte [House Utermann], during construction; photo Dirk Utermann (2002)

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Hütte [House Utermann] in Winter,; photo Dirk Utermann (2004)

Guest Comments

The following letter was sent to five guests. These five people that had been guests in my installations. They were chosen on the basis of their particular professional qualifications and because they had each experienced several works.

Dear,

n XX August 20XX we met in a gathering at Space Compartment One / Hochsitz / Talking House / Der Nächste. I have vivid memories of your participation and the lively discussion we had and I appreciate your visit very much. Today I am writing to you with a request. The live -installation was created as part of my research project Architectures of Proximity at the University of Applied Arts in Vienna, Austria. I am currently writing the 2nd chapter of my thesis, which is dedicated to the practice of hosting. For this, I ask you to comment on having been a guest.

In the thesis I am writing about my role as a host, but I do not want to write about the role of the guest, as I have not adopted this perspective in my artistic research. This perspective will be described by contributions from guests themselves. I have asked friends and acquaintances and a family member. I also asked a stranger to write a comment, someone I met for the first time at the gathering. The length could be between half a page and two pages.

The entire thesis is written in a 'writing-around'. The actual core of the work, the gatherings between guest and host in the Talking Houses, is neither documented nor described. The encounters are unique—ichi-go ichi-e ("one time, one meeting"), as practiced in the meetings of Japanese tea culture. The uniqueness of the situation remains only in memory.

I am not asking you for a descriptive or evaluative commentary on our encounters during the meetings. It is a commentary that informs your being a guest. What experiences or stories characterize your being a guest? What do you associate with being a guest, what is a central question? What concept, what experience did you bring to our meeting?

Attached you find the Prologue to the reflective documentation to familiarize you with my text. It contains five autobiographical miniatures that you can use as examples. You can also ignore them and choose another form. I will also send you the invitation card.

Your commentary will be published as part of my PhD Thesis.

*Kindly yours,
Hinnerk Utermann*

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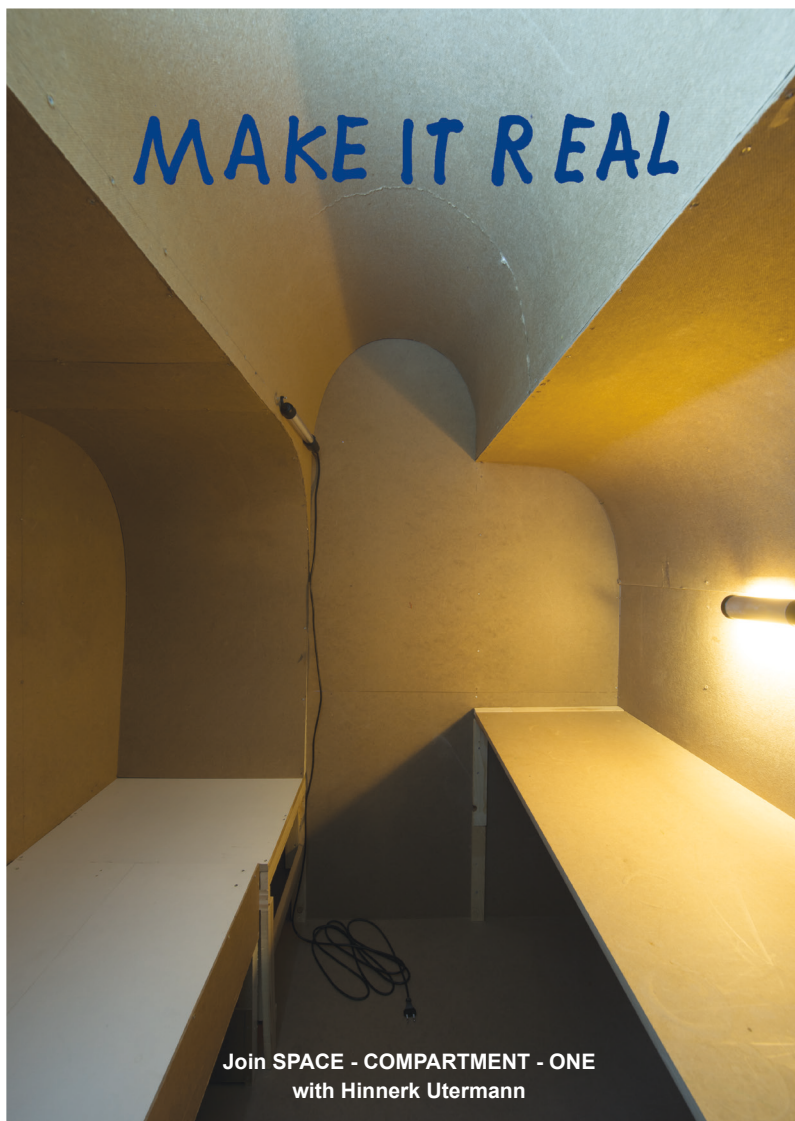
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Attachments



Join SPACE - COMPARTMENT - ONE
with Hinnerk Utermann

MAKE IT REAL is an invitation for a collective spatial experience. A tiny cabin, measuring 1,85m by 1,70m in size, provides the framework for a face-to-face encounter. Built inside a studio, SPACE - COMPARTMENT - ONE is ready to host you—come in please.

The work is part of the PhD project MAKE IT REAL, undertaken by Hinnerk Utermann at the University of Applied Arts, Vienna. The artistic research addresses the artwork CELLULES by the artist Absalon. He developed six minimal dwellings to be situated in six different cities, which he sought to inhabit regularly. Due to his premature death, the work remains unfinished. SPACE - COMPARTMENT - ONE seeks to explore aspects of Absalon's work in order to create original spatial experiences.

MAKE IT REAL ist eine Einladung für ein gemeinsames Raumerlebnis. Ein kleiner Innenraum von 1,85m x 1,70m Größe bildet ein diskretes Interieur für eine persönliche Begegnung. Im Inneren eines Ateliers errichtet erwartet Sie SPACE - COMPARTMENT - ONE. Treten Sie ein.

Die Arbeit ist Teil des PhD Projektes MAKE IT REAL von Hinnerk Utermann an der Universität für angewandte Kunst Wien. Die künstlerische Forschung setzt sich mit der Arbeit CELLULES des Künstlers Absalon auseinander. Dieser hat sechs minimale Raumzellen für den eigenen Gebrauch entwickelt, die in sechs Städten aufgestellt und periodisch bewohnt werden sollten. Auf Grund des frühen Todes ist die Arbeit unbewohnt geblieben. SPACE - COMPARTMENT - ONE sucht Aspekte der Arbeiten Absalons zu ergründen und eigenständige Raumerlebnisse zu erzeugen.

For an appointment please contact

Hinnerk Utermann
+49 (0) 179 7745 408
hinnerkutermann.de
hinnerkutermann@gmx.de



HOCHSITZ is an invitation for a collective spatial experience. Two ladder stands are placed in front of the facade and provide the framework for an observation ward. Built inside my temporary studio, the seat is ready to host you. Come in, please.

The work is part of the PhD project MAKE IT REAL, undertaken by Hinnerk Utermann at the University of Applied Arts, Vienna. The artistic research addresses the artwork „Cellules“ by the artist Absalon. He developed six minimal dwellings to be situated in six different cities, which he sought to inhabit regularly. Due to his premature death, the work remains unfinished.

HOCHSITZ seeks to explore aspects of Absalon's work in order to create original spatial experiences.

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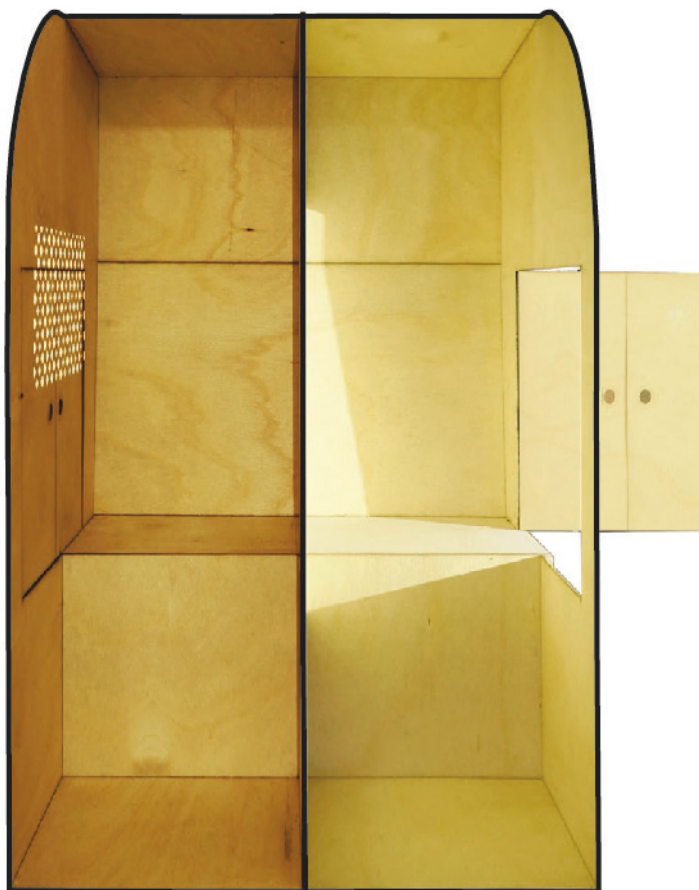
HOCHSITZ ist eine Einladung für ein gemeinsames Raumerlebnis. Zwei Hochstühle sind an die Fassade gelehnt und bilden eine diskrete Beobachtungsstation. Im Inneren meines Ateliers errichtet erwartet Sie ein Hochstuhl. Treten Sie ein.

Die Arbeit ist Teil des PhD Projektes MAKE IT REAL von Hinnerk Utermann an der Universität für Angewandte Kunst Wien. Die künstlerische Forschung setzt sich mit der Arbeit „Cellules“ des Künstlers Absalon auseinander. Dieser hat sechs minimale Raumzellen für den eigenen Gebrauch entwickelt, die in sechs Städten aufgestellt und periodisch bewohnt werden sollten. Auf Grund des frühen Todes ist die Arbeit unbewohnt geblieben.

HOCHSITZ ist der zweite Teil einer Serie, die Aspekte der Arbeiten Absalons untersucht und eigenständige Raumerlebnisse erzeugt.



TALKING HOUSE



Installation by HINNERK UTERMANN
Tel Aviv 01-31.03.2020. Come and talk.
Visit by appointment

Talking-House is an invitation for a spatial experience. A tiny cabin with two compartments and two doors—one for each visitor—provides an environment for a conversation.

Designed as a portable building, Talking-House can be put up indoors and outdoors as it explores Tel Aviv, Israel and the world. Whenever it comes to your neighbourhood, it is ready to host you.

The work is part of the PhD project MAKE IT REAL, which Hinnerk Utermann undertakes at the University of Applied Arts Vienna, Austria. This artistic research deals with the „Cellules“, a work of art by the French-Israeli artist Absalon. He developed six minimized dwellings for himself. Meant to be situated in six different cities around the world, Absalon wan-

ted to inhabit them periodically. Due to his premature death, the work remains unfinished and uninhabited.

Talking-House seeks to expand on this body of work, creating independent spatial experiences between solitude and friendship.

Contact Hinnerk Utermann
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facebook: [make it real](#)

Further information
web: makeitreal.space
instagram: [makeitreal](#)



23:21



JUMBO.RECEIVER

Beiträge



jumbo.receiver



Hinnerk Utermann



Gefällt mmmmmichaelkraus und 28 weiteren Personen

jumbo.receiver Bornsdorfer str 21, Neukolln
26th - 28th August 12:00 - 20:00

Through a series of architectural interventions and experimental apparatus' Hinnerk Utermann creates a playful research



23:21



JUMBO.RECEIVER

Beiträge

Der Nächste



Gefällt mmmmmichaelkraus und 28 weiteren Personen

jumbo.receiver Bornsdorfer str 21, Neukolln
26th - 28th August 12:00 - 20:00

Through a series of architectural interventions and experimental apparatus' Hinnerk Utermann creates a playful research environment that transforms and co-opts the usual function of a domestic apartment.

Seen as a set of experimental propositions 'Der Nächste' seeks to intimate a set of particular social, subjective and perceptual experiences of proximity. We warmly invite you to experience this show with us...

Note that there will be no vernissage to open but rather a finissage to celebrate the successful closing of the exhibition on Sunday 28th from 18:00 til late

[Alle 3 Kommentare ansehen](#)

brookemeenanart Awesome!!



karlamarchesi ❤️👏🔥



Architectures of Proximity

Guestlist

Specifications

name Space Compartment One

place Rungestraße 20, 10179 Berlin, Staircase No. 5, 2nd. floor

construction time 01.12.2017 - 20.01.2018

duration 21.01.2018 - 09.08.2018

number of guests 37

Guestlist

Nr	Date	Name	Known/Unknown
01	02.02.18	Katja X.	unknown
02	03.02.18	Maria V.	known
03	04.02.18	Stanislaw G.	known
04	05.02.18	Falk B.	known
05	09.02.18	Anyyn S.	known
06	13.02.18	Coco S.	known
07	17.02.18	Jan U.	known
08	17.02.18	Cord U.	known
09	20.02.18	Arkadius M.	known
10	23.02.18	Adrienne R.	known
11	24.02.18	Erik C.	known
12	24.02.18	Cordula D.	known
13	02.03.18	Olena V.	known
14	09.03.18	Olga P.	known
15	10.03.18	Robert O.	known
16	10.03.18	Clemens B.	known
17	12.03.18	Leon Robin D.	known
18	13.03.18	Jenny S.	known
19	17.03.18	Fenna U.	known
20	19.04.18	Aurelius W.	known
21	01.05.18	Lorenz K.	known
22	03.05.18	Cesar T.	known
23	23.06.18	Marc W.	unknown
24	23.06.18	X. R.	unknown
25	23.06.18	Steffi W.	unknown
26	23.06.18	Concha A.	unknown
27	23.06.18	Heiko A.	known
28	23.06.18	Juri A.	known
29	23.06.18	Valentin d.	unknown
30	23.06.18	X. X.	known
31	17.07.18	Tim A.	known
32	17.07.18	Tim A.	known
33	20.07.18	Wolfgang Z.	known
34	07.08.18	Patrick K.	known
35	00.01.00	0 0	0
36	00.01.00	0 0	0
37	00.01.00	0 0	0

Architectures of Proximity

Guestlist

Specifications

name Space Compartment One - Vienna

place Angewandte Innovation Lab, Franz Josefs Kai 3, 1010 Vienna, UG

construction time 05.05.2018 - 07.05.2018

duration 07.05.2018 - 08.05.2018

number of guests 9

Guestlist

Nr	Date	Name	Known/Unknown
01	08.05.18	Charlotta R.	known
02	08.05.18	Margarete J.	known
03	08.05.18	Lissie R.	unknown
04	08.05.18	X X.	unknown
05	08.05.18	Michael K.	known
06	08.05.18	Cordula D.	known
07	08.05.18	Nina L.	unknown
08	08.05.18	Katharina S.	known
09	08.05.18	Verena F.	known

Architectures of Proximity

Guestlist

Specifications

name Hochsitz

place Gerichtsstraße 12-13, 13347 Berlin, Staircase No. 2a, 3rd. floor

construction time 11.02.2019 - 28.02.2019

duration 01.03.2019 - 10.04.2019

number of guests 11

Guestlist

Nr	Date	Name	Known/Unknown
01	01.03.19	Maria V.	known
02	02.03.19	Cordula D.	known
03	09.03.19	Clemens B.	known
04	12.03.19	Robert O.	known
05	16.03.19	Marie Z.	known
06	26.03.19	Jan S.	known
07	30.03.19	Jenny S.	known
08	30.03.19	Cesar T.	known
09	30.03.19	Bastian T.	known
10	01.04.19	Florian V.	known
11	10.04.19	Arny S.	known

Architectures of Proximity

Guestlist

Specifications

name Talking House

place Tel Aviv; Negev; Berlin

construction time 17.02.2020 - 06.03.2020

duration 11.04.2020 -

number of guests 6 until today

Guestlist

Nr	Date	Name	Known/Unknown
01	11.04.20	Cordula D.	known
02	17.04.20	Jan S.	known
03	26.04.20	Tim A.	known
04	22.05.20	Amyrn S.	known
05	13.03.22	Felix .	known
06	02.05.23	Kai Z.	known

Architectures of Proximity

Guestlist

Specifications

name Der Nächste

place Bornsdorfer Str. 21, 12053 Berlin Neukölln, 3rd. Floor

construction time 08.08.2022- 25.08.2022

duration 26.08.2022 - 28.08.2022, each day 12:00 - 20:00

number of guests 52

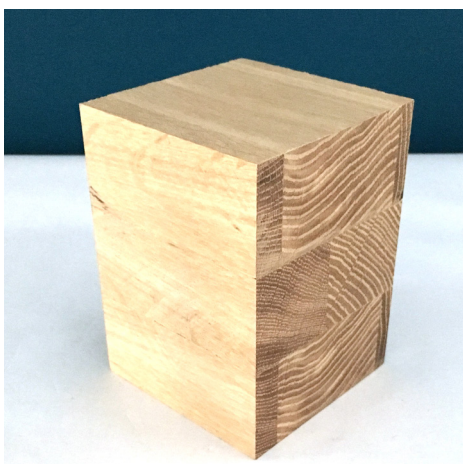
Guestlist

Nr	Date	Name	Known/Unknown
01	26.08.22	Cordula D.	known
02	26.08.22	X. X.	unknown
03	26.08.22	X. X.	unknown
04	26.08.22	X. X.	unknown
05	26.08.22	Sed (Joseph),	known
06	26.08.22	X. X.	unknown
07	26.08.22	X. X.	unknown
08	26.08.22	X. X.	unknown
09	26.08.22	X. X.	unknown
10	26.08.22	X. X.	unknown
11	26.08.22	X. X.	unknown
12	26.08.22	Nikola X.	unknown
13	27.08.22	Dana X.	unknown
14	27.08.22	X. X.	unknown
15	27.08.22	Haiko P.	known
16	27.08.22	Cordula D.	known
17	27.08.22	Esther X.	unknown
18	27.08.22	X. X.	unknown
19	27.08.22	X. X.	unknown
20	27.08.22	X. X.	unknown
21	27.08.22	X. X.	unknown
22	27.08.22	X. X.	unknown
23	27.08.22	X. X.	unknown
24	27.08.22	X. X.	unknown
25	27.08.22	Christian X.	unknown
26	27.08.22	X. X.	unknown
27	27.08.22	X. X.	unknown
28	27.08.22	The Cook X.	unknown
29	28.08.22	Nathan X.	unknown
30	28.08.22	X. X.	unknown
31	28.08.22	X. X.	unknown
32	28.08.22	Philipp R.	known
33	28.08.22	X. X.	unknown
34	28.08.22	X. X.	unknown
35	28.08.22	Tim A.	known
36	28.08.22	Malik D.	known
37	28.08.22	Cordula D.	known

38	28.08.22	X. X.	unknown
39	28.08.22	X. X.	unknown
40	28.08.22	X. X.	unknown
41	28.08.22	X. X.	unknown
42	28.08.22	X. X.	unknown
43	28.08.22	X. X.	unknown
44	28.08.22	X. X.	unknown
45	28.08.22	X. X.	unknown
46	28.08.22	X. X.	unknown
47	28.08.22	X. X.	unknown
48	28.08.22	X. X.	unknown
49	28.08.22	X. X.	unknown
50	28.08.22	X. X.	unknown
51	28.08.22	Tina P.	known
52	28.08.22	María B.	known

Hinnerk Utermann— Models of *Cellules*

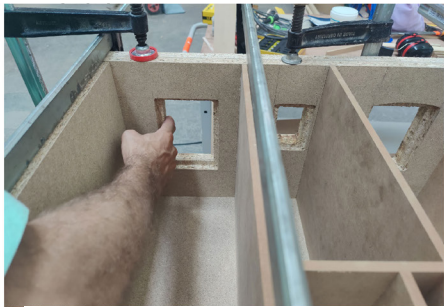
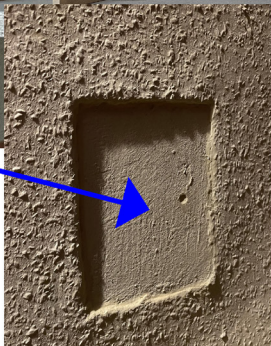
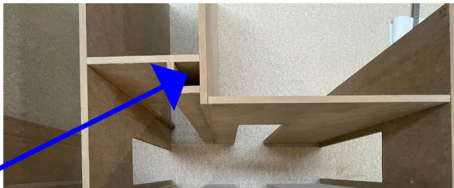




Tombs, Safed, Israel



Modeling



Hütte—House Utermann





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