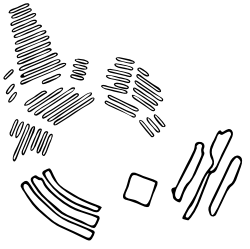
ALVAR AALTO SYMPOSIUM

14TH INTERNATIONAL ALVAR AALTO SYMPOSIUM
30–31 AUGUST 2018 JYVÄSKYLÄ FINLAND



ALVAR AALTO

SYMPOSIUM





14th International Alvar Aalto Symposium
New Housing Solutions for Cities in Change
30–31 August 2018

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MARKKU HEDMAN *FINLAND*



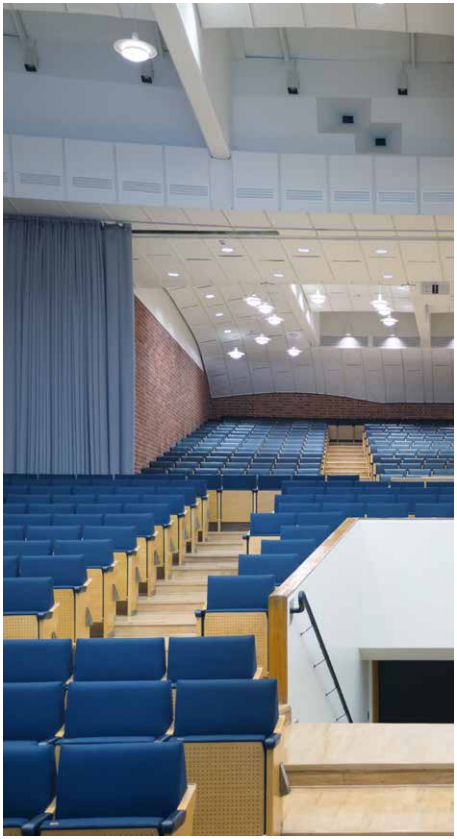
Markku Hedman is the Director General of the building Information Group, which is the leading provider of construction information in Finland. The Group consists of the Building Information Foundation RTS sr, which is the parent company and acts as the R&D unit for the whole group, and Building Information Ltd, which is the publishing house owned by the foundation. The task of the Building Information Group is to foster good planning and building methods and good property management practices.

Markku is an experienced professor (Tampere University of Technology 2007–2018) with a demonstrated history of experimental research and design projects. His special fields are housing design, urban planning, innovation and business management and sustainability. He is MD of the Architects a-live Cooperative, an office concentrating on innovative development and urban and housing design projects. Recent projects of a-live are related to industrial wooden housing construction.

FOREWORD: NEW HOUSING SOLUTIONS FOR CITIES IN CHANGE

The Alvar Aalto Symposium has a decades-long tradition and an established position as one of the most important events in the field of architecture. The spirit of the symposium is very distinctive; it is based on Aalto's heritage as one of the greatest representatives of humanistic design thinking. This year, the Alvar Aalto Symposium focuses on the current challenges and opportunities for future housing design and construction in urban areas.

More than one half of the world's population lives now in urban areas, and virtually all countries of the world are becoming increasingly urbanized. The United Nations has recently predicted that nearly all global population growth from now to 2030 will be absorbed by cities, which means that there will be about 1.1 billion new urbanites over the coming years. This urbanization will have an enormous impact on all areas of human activities: economic, ecological, social, cultural and other s. At the same time, developments in building technologies, transport systems, water, waste and energy services and digital solutions are taking place. All this means that our cities are in a state of a paradigmatic change. Right now we need to discuss what kind of city we want to live in in the future.



Jyväskylä University Main Building,
Alvar Aalto 1950–58.
Photo (detail) Verneri Linna/AAM

This time the symposium has an exceptionally large number of lecturers from a variety of different fields. The programme includes general lectures intended to offer a comprehensive understanding of the theme. In addition, there are two sets of thematic lectures and one set of parallel sessions with a panel discussion. These sets focus on four specific areas: Cultural variables, Sharing, Adaptability and Emerging typologies. The thematic sessions will be moderated by Hanna Harris, Ari Hynynen, Juha Kostiainen and Minna Lukander. Some of the lectures present novel design solutions. Others offer an insight to a more theoretical understanding of the theme of the symposium.

There are plenty of other activities available in Jyväskylä in connection with the Alvar Aalto Symposium: for example, the Alvar Aalto Museum's main summer exhibition "The Housing Problem. Alvar Aalto's Housing Architecture" is showing Alvar Aalto's production from the viewpoint of residential design. In addition, and the Alvar Aalto Week will run in Jyväskylä from 27 August to 2 September. The themes of this interactive, multi-artistic urban event will range from architecture and housing to the built environment.

The Symposium has been arranged by the Alvar Aalto Academy in collaboration with the City of Jyväskylä and a group of other partners comprising the Strategic Research Council (SRC) at the Academy of Finland, Building Information Ltd, Archinfo Finland, YIT, Talli Architecture and Design Ltd, Finlandia Hotel Alba and the Alvar Aalto Society. The following members of the steering group of the Alvar Aalto Symposium have shared their expertise in developing the theme and selecting the speakers: Hanna Harris, Nina Heikkonen, Reetta Heiskanen, Paula Huotelin, Ari Hynynen, Anssi Lassila, Tommi Lindh, Juha Kostiainen, Riitta Kosonen, Minna Lukander and Leila Strömberg.

I wish to express my warmest thanks to all the speakers, moderators, members of the steering group, organizers and partners.

Markku Hedman

Chair of the Alvar Aalto Symposium – New Housing Solutions for Cities in Change



Jyväskylä University Main Building, Alvar Aalto 1950–58.
Photo Verneri Linna/AAM

ANDERS TYRRESTRUP *DENMARK*



Anders Tyrrestrup (born 1970) established AART architects in 2000 together with the architects Anders Strange and Torben Skovbjerg. Today, he holds the position as founding partner and creative director and through his career, he has handled the strategic project management and concept development of AART architects' various projects. In this way, his contextual understanding and humane approach to architecture can be traced in all of the firm's award-winning projects, ranging from early projects such as the outdoor centre Sletten in Ry, Denmark, to more recent projects such as the Waterfront in Stavanger, Norway, or Nicolinehus in Aarhus, Denmark.

THE SOCIAL IMPACT OF ARCHITECTURE

Anthropological methods have long been used in several industries, including the construction industry, and also in architecture. Here, user studies provide evidence of how and to what extent buildings and urban spaces create an impact – on people, cities and societies.

One of the architectural firms that has been a leader in this field is AART architects – a Danish firm with offices in Aarhus, Copenhagen and Oslo. Here, Anders Tyrrestrup, founding partner and creative director of AART, elaborates on how user studies combined with fine Nordic craftsmanship have become part of AART's DNA and how anthropological methods have helped the architects to create an impact, not only on the people who inhabit their buildings but also on the surrounding city and society at large.

"For everyone at AART, architecture is not just about how a building appears: it is also about the opportunities that the building creates for people and for society. In a home, institution, hospital or workplace, our focus is on the life in and around the building," says Anders Tyrrestrup.

Architecture meets anthropology

Today, behavioural science is thus an important contributor to AART's architecture. However, the use of anthropological methods was not a natural ingredient of their working method back in 2005, when they discovered the opportunities that lie at the intersection between architecture and anthropology.



Bikuben Student Residence

At that time, AART participated in an architectural competition to design a new student dormitory in Copenhagen, and In preparing its proposal AART came across a research study showing that, next to finance, loneliness was the biggest problem for students at the University of Copenhagen. AART took up the challenge and turned this finding into the key driver for its conceptualisation of their winning proposal for the dormitory, the Bikuben Student Residence, focusing on how architecture can strengthen social relations and thus counteract loneliness.

With their winning proposal, AART realised the potential for creating a social impact through architecture. Later, the architects came up with the idea to revisit their completed buildings to investigate how people actually used and experienced them. In fact, the idea emerged from collaboration with an anthropologist, focusing on the successes and failures of the social performance of architecture.

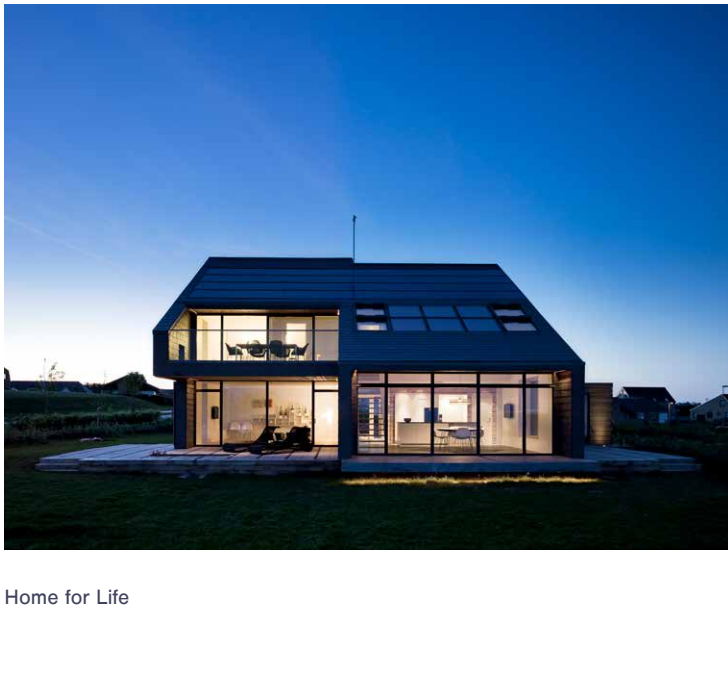
"It was a huge eye-opener to get insights and tangible statements from the people who inhabit our completed buildings – both positive comments and more critical statements that we could use actively to optimise our future projects. It was also a good way to connect with our clients, because it showed that we did not forget them after handing the building over. And, of course, we can use the many insights and statements in our marketing communications. We can demonstrate that we have actually created a successful building. With this credibility, we can say that it is not only the aesthetics but also the way the building affects its users that is important," says Anders Tyrrestrup.

Social sustainability is good business

Following the Bikuben Student Residence, AART designed the Home for Life in Lystrup, Denmark, in which the architects realised their proposal for a sustainable single-family house of the future. Together with anthropologists, the architects monitored and interviewed the test family who moved into the house for the first year. This project also showed why formalised collaboration with anthropologists makes sense.

"Here we really did a thorough job, and it helped to show that as soon as we collaborate with external experts such as anthropologists, we get valid documentation about the social performance of our architecture," explains Anders Tyrrestrup.

Subsequently it was decided to formalise the cooperation further. Together with the Alexandra Institute, AART received funds from the Danish Ministry of Science, Innovation and Higher Education to develop a method for evaluating user experience, a so-called 'social survey'. The aim of the method was to document the extent to which completed buildings create social value – in other words, to ascertain whether the buildings enhance people's well-being, accessibility and social interaction.



Home for Life



Musholm



Nicolinehus



University Town

"Our aim with the method was to highlight the importance of a strong social mindset and to show how 'soft' values affect the bottom line – both for our clients and for society in a broader sense. In brief, our aim was to show that social sustainability is good business," says Anders Tyrrestrup.

Working across disciplines

If you want to have impact as an architect today, you must be able to work across different disciplines. For instance, AART has just been prequalified for a competition to rethink the future of cohousing for seniors. This competition is also about involving specialists from an interdisciplinary field early in the conceptual process – the same approach that AART employed when designing Musholm in Korsør, Denmark – a sports and holiday resort owned by the Danish Muscular Dystrophy Foundation.

When designing the sports and holiday resort, AART drew up a user group and also collaborated with external experts in accessibility. After the resort was completed, AART collaborated with anthropologists from the Alexandra Institute to document the social value creation of the resort.

"It's important to work with someone who has a professional perspective on people and behaviour. Collaborating with anthropologists is value-creating for us as architects, for our clients and for users, because together we can challenge the design and strengthen the holistic perspective in a world where attention to soft values may be compromised," says Anders Tyrrestrup.

"Another important aim for us is to grapple with today's societal issues. Our design of Musholm is about creating a more accessible and life-affirming framework for people with disabilities. And our many ongoing projects, such as the Nicolinehus development and the University Town in Aarhus, Denmark, are also about providing new perspectives on how to transform old parts of the town to better accommodate contemporary life," Anders Tyrrestrup concludes.

SOFIE PELSMAKERS *BELGIUM/UK/DENMARK*



Originally from Belgium, Sofie Pelsmakers is an architect, researcher and educator, with specialty in sustainable and low energy housing design and retrofit. She authored 'The Environmental Design Pocketbook', summarising environmental science and guidance into one easy to use single source. This publication received commendation for the RIBA's President's award for Outstanding Practice-located Research and was highly commended for the UKGBC 'Rising Star award'. She is an Assistant Professor at the Aarhus School of Architecture in the 'Emerging Architectures and Sustainability' group. Prior to this she was a lecturer at the Sheffield School of Architecture, and obtained her PhD from UCL.

CREATING TRULY SUSTAINABLE FUTURE URBAN HOUSING: A NEW PARADIGM FOR ARCHITECTURAL PRACTICE AND TEACHING

"If environmental design is automatically incorporated into the general activity of 'architectural design', the use of the words 'environmental' or 'sustainable' or 'green' to describe these architectures will become redundant" (Hagan, 2001).[1]

Current and future challenges and opportunities

The built environment in the EU is a significant local and global polluter, leading to 40% of the EU's energy use (and 36% of the EU's CO_2 emissions).[2] Much of this energy is needed to keep people warm in their homes. By using cheap fossil fuels for energy, architecture has been able to ignore diversity of place, such as local resources, geographic region and climate. However, our ethical obligation to engage with energy and environmental issues is no longer debatable. We are now in an era of architecture with resource limits.

This is why ambitious CO2 reductions targets will require all new EU buildings to be nearly zero energy (nZEB) by 2020 and the entire existing building stock to be nZEB by 2050.[3] Simultaneously, 21st century architecture will also need to continue to provide shelter in a changing climate. It is no longer a question of how much the planet is warming and how high sea-levels will rise and precipitation events will change; it is a question of how much by when, and how we can adapt to it. At present, housing often does not meet design aspirations, leading to unhappy residents and higher than predicted energy use (referred to as the performance gap). And current housing is also ill-designed to safeguard people's comfort, health and well-being for significant climatic changes and 'extreme' events.

However, while this increased importance on energy, resources and health and well-being in 21st century housing has technical, performance and aesthetic implications, it also creates new opportunities and scope for architects.

A new paradigm: People, Performance, Poetics

With exception of some architects, most in the profession as a whole have failed to engage with the above described environmental issues, which have often remained in the engineering realm. Yet the architect's understanding of the wholistic, and

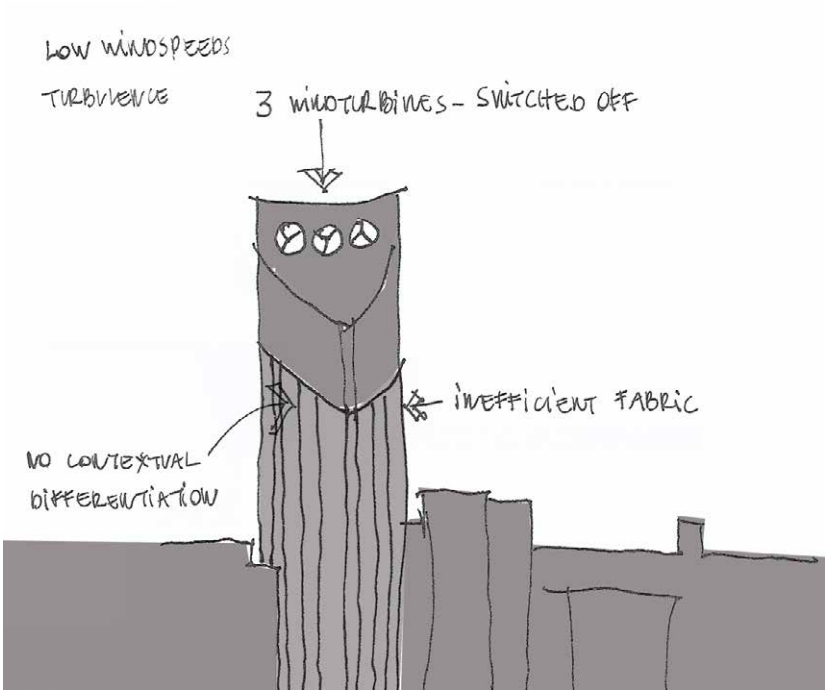
(1) Susannah Hagan (2001), Taking Shape – a new contract between Nature and architecture (Architectural Press)

(2) Factsheet: the revised EPBD – May 2108, https://ec.europa.eu/info/sites/info/files/epbd_factsheet_20180503_dc_v03e_final.pdf

(3) https://ec.europa.eu/energy/en/topics/energy-efficiency/buildings and the 2010 Energy Performance of Buildings Directive -https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX-:32010L0031

ability to interweave the technical with the social, the cultural and human delight, plays a crucial role in supporting climate change mitigation and adaptation approaches. The importance of 'delight' in sustainability is highlighted by architect Lance Hosey, who argues that "Aesthetic attraction is not a superficial concern—it's an environmental imperative. Beauty could save the planet".[4] This is based on the premise because that what we love is what lasts, and can adapt and react to shifting conditions, and what we look after.

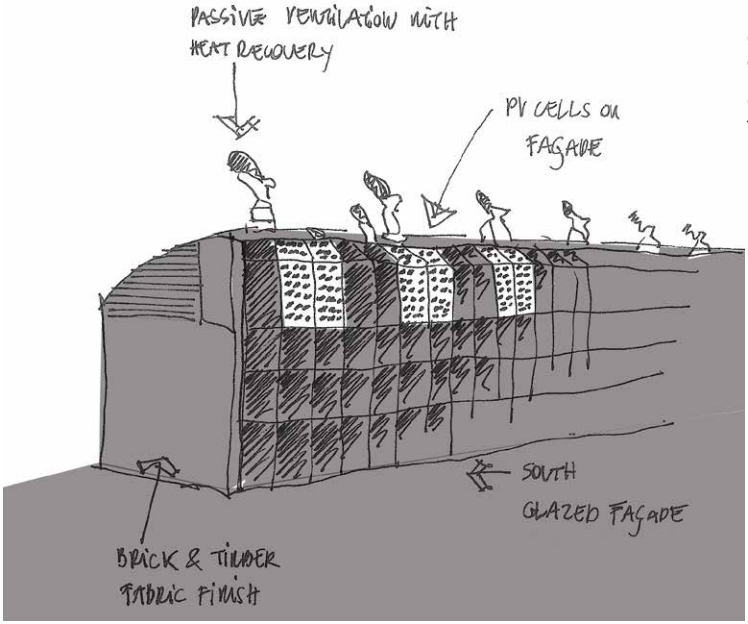
nZEB buildings are often represented by renewable energy production systems on the roof or facades. As Braham notes: "they have become architecturally distinctive by making their power collection visible and intelligible to the man on the street"[5]. This also can lead to a symbolic display of 'sustainability' (for example Hamilton's Strata Tower) and has also sustained environmentally 'deterministic' or functionalist approaches (e.g Dunster's BedZED). Instead of a carefully crafted, integrated architectural approach, a deterministic approach is typified by an



Hamilton Architects Strata Tower in London, UK

assemblage of engineering solutions and ‘eco-bling’, where technical kit and building science’s rules determine architectural expression. Equally, architects are often still seduced by powerful universal imagery (e.g. Boeri’s Bosco Verticale), at the expense of regionality, affordability, usability, and passive conditioning (light, heat and fresh air)

Here, it is argued that sustainable housing is only truly met when it combines and integrates the measurable and unmeasurable “3 P’s”: i.e. sustainable housing should be designed with Performance, People and Poetics as its vision from the start of the project through to the occupation of the dwellings. ‘Performance’ and ‘People’ refers to the evaluation of dwelling performance (BPE) and the evaluation of people’s experience of spaces (POE) respectively. However ’People’ in this context also refers to elevating the collaboration and sharing with other people so that we can all learn and move forward together as a global community: architecture is not a one (wo) man pursuit after all and a building is designed and build with many different stakeholders who provide expert input and knowledge, including residents’ local expertise. ‘Poetics’ is included because too



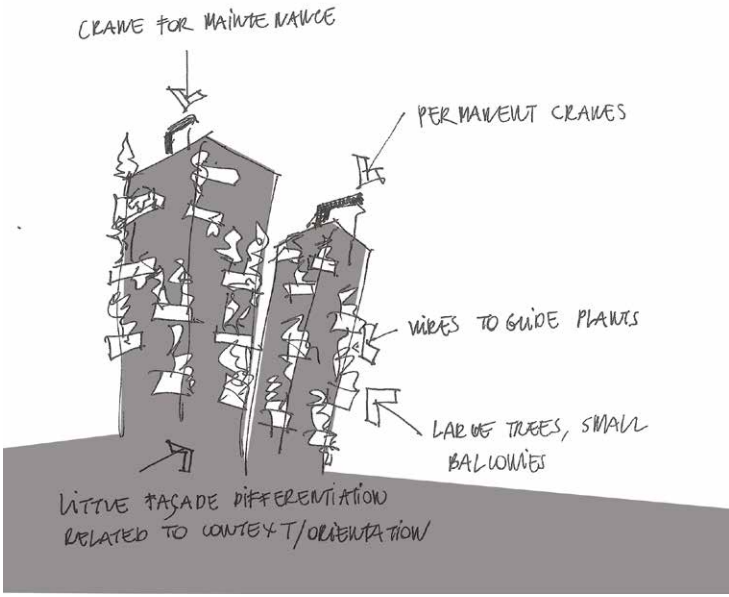
Bill Dunster’s BedZed in Beddington
(Greater London), UK

(4) Lance Hosey (2012), The Shape of Green, Aesthetics, ecology and design, Island Press

(5) Braham, W.W., Chapter 1, Architecture, Style and power, the work of civilisation”, in Braham, W.W. and Willis, D. (2013), “Architecture and energy, Performance and Style”. Routledge

often energy and environmental issues are seen as separate from architectural design or in tension with it. Deliberately including the poetic alongside technical and measurable aspects of sustainable housing design, will foreground poetics as an essential component in architecture practice (and education). Indeed Hawkes also regards technics and poetics as joint partners in architectural design: "The intention of design should be to discover the fundamentals of the problem, of program and setting, and to express these with both technical expertise and poetic insight".(6)

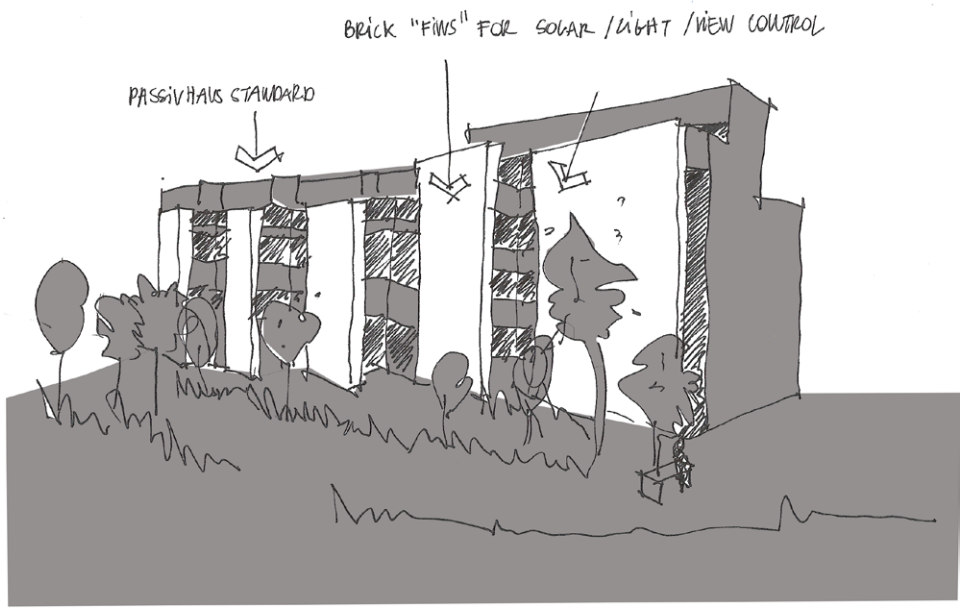
While we generally still practice and teach in much the same way, new emerging practices will be needed to meet the 21st century challenges and to innovate architecture.(7) How to transcend the technical and the building sciences to create innovative 'every day' sustainable urban housing that creates delight, and which performs for people and environment, is the most challenging aspect of sustainable housing design. This difficulty in meeting the "3 P's", explains why there is so little exemplary built (e.g. Architype's Chester Balmore). Yet the more exemplary housing that is built, the greater the impact architects can have, both in slowing pollution and environmental degradation, but also in elevating architecture's purpose by amplifying the design of more resilient housing to foster 21st century communities and life.



Stefano Boeri's Bosco Verticale, Milan, Italy

(6) Dean Hawkes, Chapter 9, "Technics and Poetics of the architectural environment" Braham, W.W. and Willis, D. (2013), "Architecture and energy, Performance and Style". Routledge

(7) For more Walter Unterrainer (2018), Research lab "Emerging Architectures and Sustainability – Changing Shape of practice", Aarhus School of Architecture



Architype's Chester Balmore, England, UK

JAAKKO BLOMBERG *FINLAND*



Jaakko Blomberg is an urban activist, city-maker, producer, artist and researcher from Helsinki. He specialises in new participatory urban culture, co-creation, social movements, placemaking and urban art. Jaakko has directed numerous community-based events and projects that use urban spaces in new ways and create social cohesion. At the moment, Jaakko's main project is Helsinki Urban Art, which introduces new ways of using the urban space and solving social problems by means of art and activism.

A NEW PARTICIPATORY URBAN CULTURE

A new participatory urban culture is now emerging in cities, and Helsinki is one of the forerunners in this field. Citizens are taking a more active role in shaping the city, and new forms of a sharing economy, civic activism and participation are rising. Together with globalism, localism and local communities are getting more important again.

Citizen participation is increasing in many countries, but it seems to be stronger in Helsinki than in many other capitals. The Finns have had a tradition of doing things together to achieve something that would be hard to do alone. Even though this tradition has partly been forgotten in the cities, it has risen again during the last years - in a new form.

A big reason, or actually a prerequisite, for the rise of a new participatory city culture is the rise and extensive use of social media together with new internet platforms and tools. New civic activism is based on the power of reaching large masses in a fast and cheap way. People don't need big and structured organisations to do something themselves anymore. In principle, anyone can start a movement – or set up a neighbourhood network - in just one day.

This also fits well with the old idea of *talkoot* (building or harvesting bees), which have now taken on a new form. Although this word is usually not used in this new urban context (partly because it refers to something that has to be done and is not necessarily much fun), the idea of doing things together is very familiar to Finns, as is the democratic process of reaching the goal.

The influence of social media and especially Facebook on the participatory city culture in Finland is hard to overestimate, but it's not the only source. Many Finns have become tired of rules and restrictions that make the city dull. Finnish society in many ways does not encourage a social life, but at the same time that is what people are longing for. The voice of the people who want a more urban, free and social life was long left unheard, but now the situation has changed.

At the same time, other changes also made people look for alternative ways of living and doing things. One of them was the financial crisis, which also led to the rise of the new participatory urban culture. The sharing of resources, recycling and doing things together also fit well with the rise of ecological awareness, which fostered the cultural change even more. This all can also be seen in the architecture, which now favours smaller apartments and places more emphasis on common spaces.

One of the events that have shaped the city of Helsinki and its urban culture is Restaurant Day, a worldwide food carnival in which anyone can set up a restaurant for one day. It was started without official permission in 2011 and quickly became popular.



So popular, that the cities had to allow it happen officially too. The following year I and a group of other people started Cleaning Day, a day when everyone can set up a flea market stand anywhere in the city. It was also the first such event organised without a permit. Both events became highly popular and are also used for marketing purposes by the city.

The 2010s have also been a time of rising neighbourhood activism in Helsinki. Kallio-liike (the Kallio movement), an informal citizen initiative in the neighbourhood of Kallio, was founded in 2011. The movement started organizing the Kallio Block Party, a voluntarily organized street festival that since then has every year attracted thousands of people to reclaim the streets and to have fun together. The Kallio-liike soon inspired similar movements in different parts of the city, creating a wave of local citizen activism. These new movements aim more to improve their neighbourhoods through collective actions rather than nimbyism.

Another example of this new urban culture is the Kalasataman Vapaakaupunki (Free City of Kalasatama) project, which I am realising this summer. The ”free city” actually consists of four containers and a small park, which have been given to the organisers free – together with electricity, sound technical equipment and the services of a sound technician - as long as the events are also free. Within a couple of weeks, the calendar was filled with programmes for the whole two months duration of the project. The Vapaakaupunki movement was funded by the REDI shopping mall, which was under construction not far from the Free City, but it didn’t influence the location or programme in any way.

The new participatory urban culture is not just limited to public spaces but has also widened to encompass the idea of the home. The most common way of making homes public is to rent out apartments when the residents are themselves travelling. But homes can be used for much more. For example, in Helsinki







homes have hosted restaurants, art exhibitions, theatres, pop-up co-working spaces, election panels, cinemas and much more.

All this means that urban design and architecture should create more flexible solutions and possibilities for people to influence the city and their everyday life. Buildings and cities are too often planned just for one use, but there are many possible problems, solutions and resources that the planners have failed to see because of their limited views. We should strive for true co-creation which doesn't set too strict limits before hearing the people and their thoughts, but leaves space for new ideas and uses.

Nowadays "participation" and "community" are new buzz words, but often they are mere words that hide the same old structures. There isn't one secret recipe for successful participation, but at least the following attributes are common to all success stories: 1) there is need for it; 2) the concept is easy and understandable; 3) participation is easy and doesn't necessarily require long-term commitment; 4) participation is rewarding; 5) there's room for people's own creativity. These are good to keep in mind when starting any participatory process.



ANNE KAESTLE *SWITZERLAND*



Photo Tom Haller

Born in Germany in 1975, Anne Kaestle studied architecture at KIT (Karlsruhe Institute for Technology) and the Royal Academy of the Arts in Copenhagen before completing her studies at the Accademia di Architettura in Mendriso under Peter Zumthor. Anne subsequently went on to work in Buenos Aires with Justo Solsona and later in Zürich with Marcel Meili and Markus Peter Architekten.

She formed the Zürich-based Duplex Architects together with Dan Schürch in 2007. Well-known projects include the "Glasi-Quarter", the housing settlement "Buchegg" and "Mehr als Wohnen" in Zurich, a housing scheme which explored ideas in communal living and a new approach on the urban scale. Duplex Architects have received multiple awards, such as the DEUBAU-Prize, the Wienerberger Brick Award, the Award for Good

Buildings in the City of Zurich, the Matilde Baffa Revolta Award and the prestigious World Habitat Award. At the moment Duplex Architects consists of three offices located in Zurich, Düsseldorf and Hamburg.

Anne Kaestle is a member of the AKJAA (Association of Young Architects of the BDA), a member of the art commission "More than Art" and since 2017 a permanent member of the Advisory Board of the City of Baden. She has been a guest critic at various universities and frequently works in architectural competitions as a judge. Anne Kaestle has dual citizenship: she has been living in Switzerland since 2002, at present together with her husband and their son (born in 2011).

WHO SHARES, HAS MORE

How much space is enough? High-priced cities such as New York and Tokyo have anticipated a trend that is now also affecting our European cities and will continue to intensify: housing is becoming less and less affordable. As a result, the living space per capita will be reduced to accord with the financial possibilities until the living minimum is reached or not even met.

For this reason, we need housing models that make the added value of urban living in dense urban areas clear, which show how individuals can live with reduced living space and profit from the lavish generosity of the whole. Luxury is redefined: The extra value lies in the community.

Every home must meet the need for security, comfort and privacy, while at the same time offering a wide range of opportunities to participate in the community. Quality of life is based on a well-proportioned ratio of private living areas to a healthy portion of shared space.

House and City.

The city starts with the apartment. The “city” only functions as a community, as a complementary and mixed community. The “city” is not a static structure, but a constantly changing organism that defines itself primarily not by the territory, but by the relationship of its inhabitants. The combination of spatial density and social breadth determines urban life, which always takes place in the “in-between” - the space that belongs to everyone. For this purpose, places are needed that allow for accidental or intentional encounters. If we want an intact, vibrant and multi-layered city to live in, we have to put it together from houses made exactly like this.

Identity and Individuality, Proximity and Distance.

Communality in living is created by taking care of the individual’s need for retreat. Both are essential basic human needs: One wants to belong (identity), and at the same time to differentiate oneself (individuality). The key to high living quality lies in the fine balance between autonomy and integration, separation and communication - it is a dialectical system. Living and cohabitation in an urban context is ultimately based on a healthy relationship between distance and proximity - and the freedom to move back and forth between these two poles.

Using is more important than owning.

It is about time to extend the core idea of share *economies* to the matter of housing. As long as the rights to use certain goods are ensured, we no longer have to buy these things in order to have them entirely for ourselves. This understanding determines a paradigm shift in our generation: use is more important than ownership. In the generation of our parents, possession has taken on a completely different significance, which has grown from the existential needs of the post-war years and has manifested itself in an absolute adulation of all material things. Today's generation tends to associate ownership with obligation and perceive obligation as a burden. We live in a mobile world, and freedom means being able to choose without carrying a heavy ballast. Free are those who have little to worry about and still have all the possibilities. Interaction with the community comes free *en passant*. Electoral communities are more important than traditional family structures.

Courage for experiment.

In addition to these social observations, we must continue to develop visions for the housing of the future. A great deal of courage is required from all those involved to actually implement these prototypes. Designing is always speculation, and not every experiment can succeed. But we will not manage without trials. The success or failure of an untested housing model can only be ascertained by its appropriation by the residents.

STEPHEN BATES *UNITED KINGDOM*



Stephen Bates is a founding partner of Sergison Bates architects. Established in 1996, the practice was awarded the Heinrich Tessenow and the Erich Schelling Awards in 2006, and many of its projects have also received prestigious awards. Stephen has taught at the Architectural Association London; ETH Zurich, EPF Lausanne, the Oslo School of Architecture and the Harvard Graduate School of Design.

He is currently Professor of Urbanism and Housing at TU Munich. Through the development of projects in practice and his teaching role, he has explored the practical and theoretical aspects of city-making and domesticity and written extensively on the relationship between the two scales.



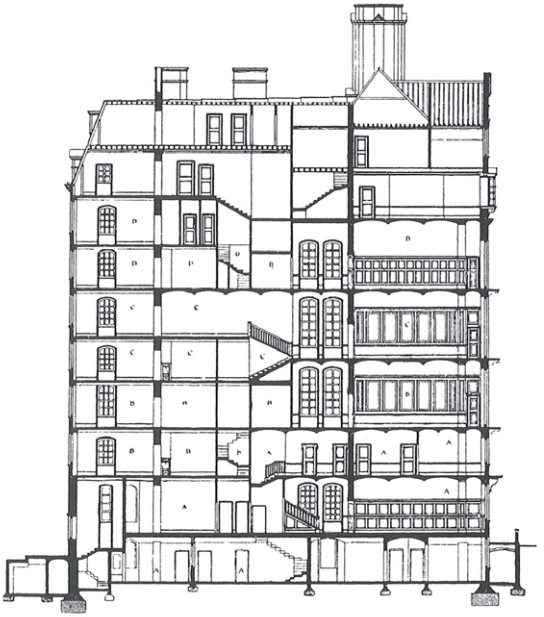
Still from 'Shallow Grave', Danny Boyle, 1994
A view of the entrance hall with rooms radiating from it. The ladder in the corner gives a sense of how tall this space is, and in plan the steps form recesses which create more spatial thresholds between spaces.

(1) Danny Boyle: *Shallow Grave*. Film4, 1994.

COLLECTIVE DOMESTIC

REFLECTIONS ON COLLECTIVE LIVING AND THE BIG HOUSE OF MANY ROOMS

The setting of Danny Boyle's 1994 debut film "Shallow Grave"(1) is a large granite Georgian house in New Town, Edinburgh. It is a shared household of young working people, each with their own spacious room off a large central hallway. The spaces they share are the kitchen and the large living room. The relationship between the core group of three housemates is complex, and it is unclear whether they knew each other before sharing the house. The fourth and last member of the household is a stranger. Tensions between the characters fluctuate throughout the film, with loyalties shifting as rivalries develop and fade and allegiances change. The film depicts all the tensions and possibilities of shared living, and the house plays a pivotal role not only as a setting, but as a spatial structure in which the plot unfolds. Hidden, secret spaces hold mysteries that are discovered by the characters in the course of the film. The large open spaces where gatherings happen are the common ground, while corners and smaller transitional spaces become settings for intrigue. The lives of the protagonists as individuals and as a group and the physical space of the apartment are intimately connected, and Boyle uses this relationship to emphasise tension and mystery as the story develops. This classic 'student house' arrangement remains a useful model of a shared living micro-community.



Albert Hall Mansions, Richard Norman Shaw, London 1879
The section of one of the three urban mansion blocks shows split-level apartments with tall reception rooms overlooking Hyde Park and two floors of bedrooms behind. Linked by self-contained stairs, the apartments became more complex spatially and implicitly appealed to the traditional English preference for house-like arrangements. The original top-floor restaurant can be imagined with a characterful ceiling and long views.

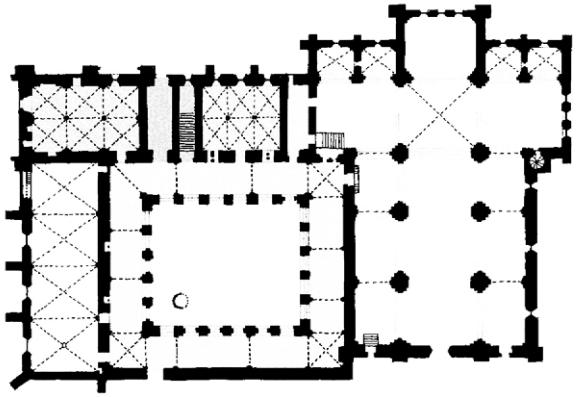
A real, rather than fictional, example of how the structure of space influences the way people organise their lives is the cluster of three large urban blocks known as The Albert Hall Mansions at Kensington Gore in London, designed by Richard Norman Shaw in 1879. At the time, this innovative arrangement of living quarters embodied the characteristics of the nineteenth-century continental European city, in contrast to the dominant London structure of the urban terrace. It signalled an openness to unconventional forms of dwelling by an English architect better known for picturesque domesticity. Albert Hall Mansions is generally regarded as the first purpose-built mansion block in London, and it became a prototype for the homes for professional single men and women and small families who chose not to own property. In an earlier scheme considered by Shaw, a communal dining room was arranged on the top floor, with views over Hyde Park. There would be a chef to provide quality daily meals for all residents, and therefore kitchen facilities within each apartment were very limited. While this arrangement was eventually rejected in the built project, the idea of such a shared facility remains relevant and could inform new proposals for new models of city living.

Historically, communal building types such as the monastery or *beguinage* were organised around a shared collective focus on faith and prayer. This reinforced a disciplined and highly structured way of life, with little room for personal preferences. The relevance of such models today is that they are based on residents agreeing to live in a certain way, according to a shared set of rules. The most successful examples of collective living are based on some form of underlying structure, whereby residents agree to live

as a cohesive community and share the responsibilities this entails. Members of shared households benefit from mutual support and shared resources (such as childcare and cost efficiencies), but they must in turn invest in the smooth running of the micro community.

In the United Kingdom there is a discernible tension between housing as a basic human right and housing as a commodity. Since the '70s there has been a dramatic shift from public sector ownership towards wider private ownership, and housing as a provision has been somehow replaced by the notion of the house as a commodity – something that can be traded. This is central to the debate on collective living: more people live alone than within a family, and yet houses are overwhelmingly planned to accommodate family groups. This highlights a mismatch between the development of contemporary housing typologies and the needs of the citizens they are intended to accommodate. Generally, standard living provisions are simply scaled down to suit smaller households – the micro flat, the studio flat – which strive to reproduce larger living arrangements that include a bathroom, a kitchen, a boiler, a washing machine at a much smaller scale.

According to Eurostat, the average size of households in the EU has been shrinking in recent decades. This may be attributed to a range of factors, including increased life expectancy, declining fertility rates and a reduction in the longevity of relationships. Between 2005 and 2013 the share of EU-28 households composed of one or two persons rose from 59.2% to 63.2%[(2)].



Silvacane Abbey, La Roque-d'Antheron, Provence 1175–1425
Up to 20 monks lived in this Cistercian monastery, which was organised as an independent economic unit. According to the Carta Caritatis the monks' day was organised minute by minute and divided between canonical offices, spiritual reading, manual labour and rest periods. Each monk had a specific role and duties, which they carried out in silence. Each space had a specific function the daily routine of the community. The religious order required monks to sleep together on adjoining straw mattresses, but archaeological investigations show that lightweight screens erected, presumably to semi-private space.

(2) Household composition statistics. *Eurostat Statistics Explained*, retrieved on 20 January 2017. http://ec.europa.eu/eurostat/statistics-explained/index.php/Household_composition_statistics#Household_size.



Innovation in housing competition, Sergison Bates architects, London 2001
The open plan of interconnecting rooms responds to the need for two kinds of spaces outlined in the National Housing Federation's document 'Accommodating Diversity': definable areas for study and work and the kitchen as a social space. In response to London's complex mix of cultures and fragmentation of traditional family groups, a variety of interconnected rooms are offered and users can specify the number of closing doors. Incorporating internal circulation within rooms resulted in the addition of a habitable room to standard apartment and a significant increase in density (46 units and 169 habitable rooms, equivalent to 593 habitable rooms per hectare).
Sergison Bates architects

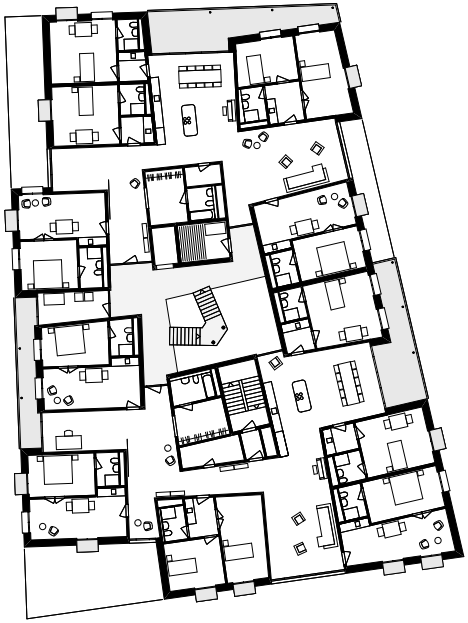
(3) Office for National Statistics, Chapter 3 – Households, families and people (General Lifestyle Survey Overview – a report on the 2011 General Lifestyle Survey) *The National Archives*, retrieved on 20 January 2017. http://webarchive.nationalarchives.gov.uk/20160105160709/http://www.ons.gov.uk/ons/rel/ghs/general-lifestyle-survey/2011/rpt-chapter-3.html.

In the UK the proportion of adults living alone almost doubled between 1973 and 2011 (from 9% to 16%). Adults aged 25–44 were five times more likely to be living alone in 2011 (10%) than they were in 1973 (2%). This is an issue that cannot be addressed simply by building more micro-flats, but requires an investigation of collective living options and alternatives [(3)].

I would like to advocate a more in-depth exploration of collective living, a concept that has been developed in recent years by innovative housing associations and reflects a growing demand from both individuals and family groups for an affordable, shared living environment which balances the need for privacy and community within non-familial households. Examples can be found in Switzerland, where so-called "satellite apartments" consist of many rooms organised to ensure the personal independence of occupants through a set of small private spaces, which are separate but in close proximity to larger shared spaces. The typical satellite apartment provides one or two rooms for single people or couples and four rooms for families. Within these spaces, each household has a minimal bathroom with WC, shower and sink, a niche for cooking, a small living/dining area and access to a small external area. These satellites are grouped around a communal area, from which each is accessed. The communal area consists of a well-equipped kitchen, a living or day room, and a large bathroom. There is also access to a generous external space. There are often two additional rooms, independent from the other satellite spaces, which are used as an office and guest room.

This concept fosters mutual support and promotes the sharing of resources, and it highlights the need for housing design to evolve to suit the needs of a changing society. However, with the increased commercialisation of the housing sector, developers are promoting an increasingly generic lifestyle, providing bland living environments, which we are told will suit us all, rather than offering diversity and choice. I call for us to resist these conventions, and to imagine living environments that respond to the complex changes in domestic life we are experiencing today.

A recent article [4] revealed the reality of sky-high house prices and living costs for individuals, who, despite years of financial independence, are being forced back into renting with friends or strangers. Private house rentals have doubled in the UK over the past 10 years, and with an average 72% of income allocated to rent (compared to the European average of 28%) there is a real need to seek alternative, more cost-effective living arrangements. Flat-sharing websites report a surge in the number of over-40s teaming up to save money. One of the groups featured in the article, all single and retired, live together at the Threshold Centre, one of the UK's first co-housing communities, in Dorset. The community is made up of a series of self-contained cottages, but residents share meals, laundry, gardening and a sitting room. The origins of these kinds of communal dwelling arrangements can be traced back to the environmental movement of the 1970s and '80s, which proposed alternative forms of living, but they are now prompted by the failure of traditional housing typologies to respond to real and pressing changes in the way we live.

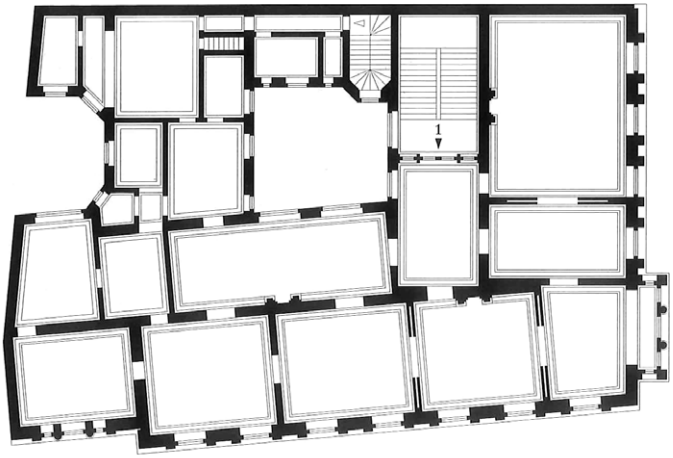


Satellite apartments, Duplex Architekten, Zurich 2015
The plan presents the shared space as a flowing landscape with individual suites of private rooms organised in 'solids' around the periphery. Each floor contains two living groups of five or six suites of different sizes (for 7 and 9 people, respectively), with a variety of secondary supporting spaces. A guest room, a large communal bathroom, laundry, kitchen and terrace are provided for each living group.
Courtesy of the authors

(4) Laura Whateley: 'Grin and share it', in: *The Observer*, 13 June 2015.

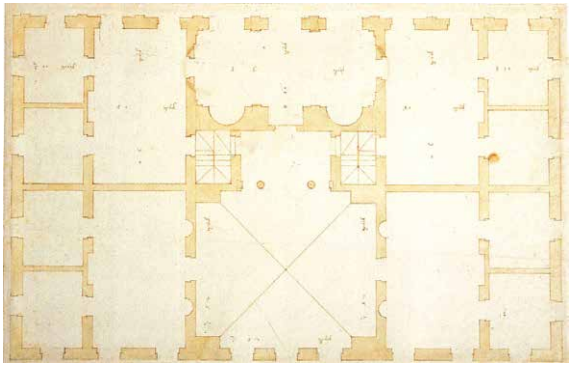
New developers and private building groups have begun to take the lead in creating new forms of housing, confronting the complexities of land purchase and funding models established for more traditional equity-rich building developers or local authorities. They offer an alternative to generic housing provisions, with greater diversity of choice to suit the demands of a changing society. The emergence of this movement requires a new kind of architecture, which may emerge from a revitalisation of typologies of the past as much as from new, untested models. Speculating on what forms these could take is both necessary and urgent.

In exploring living arrangements that suit individuals rather than being defined by the market, it is interesting to observe how we use our homes, how the role of technology is increasingly blurring the boundaries between spaces designed for specific uses and the way we use our time at home. This does not mean that the potential of a room is being lost, just that spaces dedicated to specific activities are increasingly outdated. Surprising statistics referred to by Finn Williams, Shumi Bose and Jack Self, the curators of the "Home Economics" exhibition at the British Pavilion at the 2016 Venice Biennale [(5)] show that we are spending more time looking at screens than sleeping, and more time working from home than cooking, eating and washing up. These fundamental changes to domestic life pose new challenges for the way we design and plan homes, and while it is clear that there is no single solution and that architecture alone cannot provide an answer, one may begin to imagine a certain kind of building that may provide a framework for a new collective household.

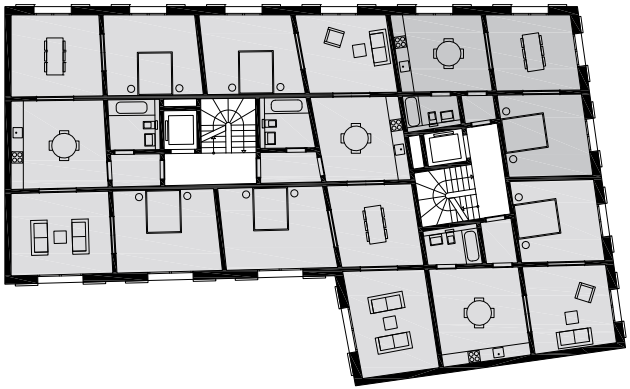


City house, Behrenstrasse, Heinrich Joseph Kayser & Karl von Groszheim, Berlin 1873
This cellular plan of many shaped rooms employs small vestibules and, in one instance, a discreet secondary passage to link rooms together. The frame pattern in the parquet floor implies that each room could have its own character, while the deep plan means that some rooms enjoy greater light levels than others. Rooms are connected both en enfilade and by a parallel room, which allows one room to be bypassed to reach another.
Wohnhaus, Heinrich Joseph Kayser, Karl von Groszheim 1873, in Georg Ebbing, Christoph Mäckler (eds.) Der Eckgrundriss. Stadthäuser, Niggli Verlag, Sulgen 2014: p. 145

(5) Finn Williams, Shumi Bose and Jack Self: "Home Economics" exhibition at the British Pavilion, 15th International Architecture Exhibition – La Biennale di Venezia 2016.

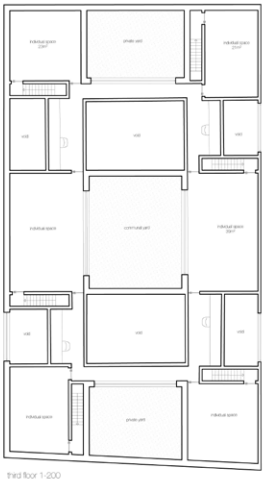


Project for a house of five bays (Villa Contarini), Andrea Palladio, Piazzola sul Brenta c. 1546
In accordance with Palladio's interest in adopting a strict proportional system, the plan presents a clear hierarchy of differently sized rooms radiating from the central *sala* (hall), often lit by high-level windows (*serliane*). The hall has strongly pronounced corners and a deep threshold space linking it to a secondary hall characterised by poché spaces. Four suites of rooms connect to this centre, all quite similar and yet adaptable to different uses. Palladio's houses were often designed for more than one generation, or for groups of siblings who formed a cohesive micro-community.
Piazzola sul Brenta (Padua), Villa Contarini, Project for a casa di villa with five bays, in Antonio Foscari "Andrea Palladio. Unbuilt Venice" Lars Müller Publishers, Baden Switzerland, 2010: p. 54



Berlin housing project, E2A, Zurich 2016
Each floor of this five-storey structure contains twenty rooms divided into four apartments of five rooms each. The kitchen is placed at the heart of each apartment with connecting living spaces on either side. The bedrooms terminate the sequence of interconnected spaces. The repeated order creates generous rooms, although their adaptability to different uses was limited. Windows are placed centrally in each room and result in a facade of equally spaced, large identical openings that give the project an interesting neutrality.
Courtesy of the authors

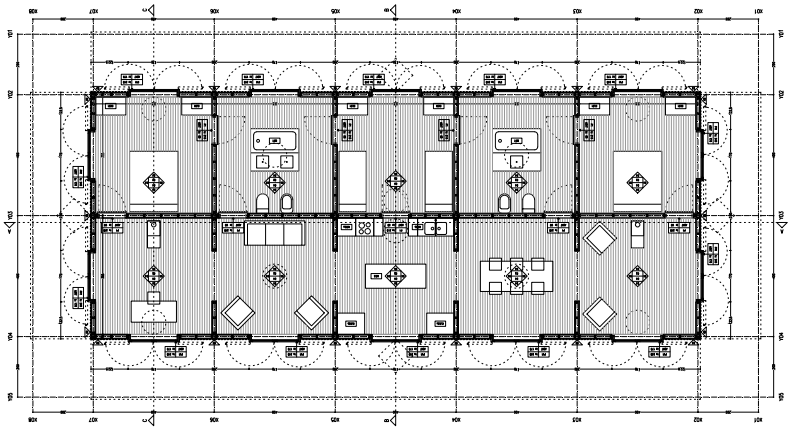
This new kind of building needs to be integrated into the European city, which is characterised by the block and the street, the yard and the square. It should be a large structure of generous rooms and linked passages. Collective sanitary and mechanical facilities would allow space and cost savings and can be balanced by the provision of generous interiors for personal and shared use. This communal building would be a big urban house of many rooms, built to last and to stand in the street with robust proportions and a fine materiality. From the outside its internal uses are not explicit, but generosity in proportion and material presence would enhance the surroundings and give something back to the city.





TUM student project, Urs Fridrich, Munich 2010
This is a project for an infill site within the dense block structure of the city which extends from the street facade into the depth of the block against fire walls. It presents a radical arrangement for collective living where a network of open spaces, linking passages and semi-private staircases creates a labyrinth of individual and shared spaces with many options for opening and closing off.
Courtesy of the author

Meri house, Pezo von Ellrichshausen, La Florida, Chile 2014
This house of ten equal-sized rooms is organised with interconnected rooms on one side, facing the landscape and with central openings between them, and rooms connected by doors in the corners of each room on the other. Window openings are placed to suit the rooms rather than in response to a specific view. The general, neutral character of the layout offers some options, albeit within the structural order of the room layout.
Courtesy of the author



The interior may recall the large halls of ancient buildings, where generosity of proportions has a lasting character and windows create a scale one can measure oneself against. Deep thresholds between rooms create intermediate "spaces between" and *poché* spaces provide detail – hidden closets and secret linking passages.

I like Xavier Monteys' proposition in this regard: his 'house with equal-sized rooms' [(6)] based on the historical precedent of a palazzo or farmhouse. As he says, such a house does not distinguish its rooms by the use assigned to them *a priori*: in fact, its main virtue is that it leaves the decision about how to use them to the user. Floor plans are structured into rooms of similar size without any well-defined hierarchy, so that it is up to the residents to give them meaning. This idea of a suite of rooms stands in opposition to open-plan living or continuous space, and therefore defines a different kind of flexibility. The plan itself is not flexible, but the ambiguity inherent in it makes the house adaptable.

The house of equally sized rooms does not have a living room with smaller rooms radiating from it. Without a dominant centre, it becomes a honeycomb structure of room upon room, or of almost-rooms interlocking with one another. In such a house the door becomes a significant element, as it "activates" the rooms, allowing them to be linked or separated and establishing different views between and through them. A spatial hierarchy of rooms can be established by volumetric difference, through decoration or based on the characteristics of the door forming the threshold. In this way, different kinds of arrangements can be created without prescribing use.

Proposed solutions to the housing crisis in the European city are often reduced to the single ambition of building more homes year-on-year, while the more profound question of what type of housing should be built goes unanswered. There is now a real need for a new language, capable of responding to the questions raised by changing household patterns and lifestyles. Our responsibility is not to follow real estate agents in marketing a conventional, already obsolete vision of living. Instead, we need to reflect what we see as emerging issues in our proposals for organising living spaces.

Historically, human societies have always organised themselves around the need and desire for community. In the last fifty years, aspirations in the Western world have shifted towards greater personal autonomy to a degree which is not sustainable. It is my belief that there is both a need and a demand for a wider range of options for those living alone, including the opportunity to live within small collectives where resources can be shared, individual privacy retained and small communities established. The big house of many rooms may provide the setting for a contemporary alternative way of life.

(6) Xavier Monteys: "The House with Equal-Sized Rooms", in *Quaderns*, no. 265, 2013.

SELINA ANTTINEN *FINLAND*



Selina Anttinen (b.77) graduated from Helsinki University of Technology in 2007 and founded Anttinen Oiva architects in 2006 together with Vesa Oiva. Renowned works include the Helsinki University Main Library, Woodcity mixed use block and the infill projects of former Arabia ceramics factory area, the Mountain Man block in Otaniemi and the Pasila machine workshop area. She´s involved in architectural education through lectures and teaching. In 2013 she received together with Vesa Oiva Finnish State Prize for Architecture.

DENSITY, DIVERSITY AND CONTEXT – STUDIES IN URBAN HOUSING

The tasks of planning densifying environments are becoming ever more complex and demanding of expertise. On the other hand, these challenging starting points often lay the ground for innovative solutions. The development of housing is conservative and often slow to react. New perspectives need to be introduced at an early stage. Then they can form part of a commonly shared vision. For us a natural way to address urban housing lies in solutions of different scales. Studies of the relationship between city and housing planning make for freer discussion and form the basis of new ideas.

We strive through research in practice to enrich the spatial, functional and content-related opportunities of dense urban housing in terms of an overall living environment and also at the level of the individual block and building. We approach housing as part of a larger context. When starting a new project, the nature of the site and the opportunities it presents are emphasised. All cities and sites have their own morphology and special characteristics. A rich urban environment is created by a compilation of different environments. Context-based planning enables the variegation of housing solutions and buildings.

The city harbours innumerable coexistent housing dreams. Urban housing should offer a variety of living environments and interaction with the surrounding natural setting. An eco-efficient urban structure answers the needs and preferences of the future residents with compact and flexible housing solutions. A dense and mixed-use inner city structure that emphasises the street space is, however, just one solution. The inner city, the garden city and the woodland suburb, among others, all offer different opportunities for densifying the structure of the city. The existing values must be examined in an unprejudiced but sensitive way in order to avoid reduplicating uniformity or destroying the essential. Hopefully, the revolution in transport and smart traffic solutions will allow more versatile and sustainable interaction between nature and the built environment for future generations.

The relationship between the individual and the general varies in housing construction, where the planning is still usually done for unknown customers at particular sites. As projects become more diverse and demanding, the possibilities for expertise and resident-orientation vary. Small-scale infill building projects offer better opportunities for interaction than do for example large hybrid blocks with their diverse points of departure.

Sustainability, flexibility and adaptability are emphasised in all building today. At the interface between urban and housing planning, flexibility can be examined from different perspectives: at district, block, building and apartment levels. A flexible structure can be achieved by reduplicating the maximum

number of generally applicable and adaptable solutions. On the other hand, a large number of highly tailored solutions inside the city can also function flexibly as a whole.

Alternative solutions are required for other types of household than the nuclear family. The number of people living alone is growing, and exclusive prices have led to the building of ever smaller dwellings of the same kind. Compact types of housing need to be developed in terms of both space and function. High-quality common areas offer a flexible extension of the private space. The conditions for creating them are good in Helsinki, where a common recreations room, a sauna and a laundry room can be found in most new apartment buildings. However, the interfaces between the private and shared spaces should be studied in a more ambitious spirit. Collective housing solutions that are conducive to sharing are needed.

Housing accounts for the great majority of new building. Each new building has an impact on the city. Housing construction not only produces new homes but also creates the framework for a large part of a city's new public space: streets, parks and squares; sometimes the identity of whole new areas. In the best scenario, the particular qualities of a site enrich and diversify housing solutions, and correspondingly innovative housing solutions and types of buildings enhance the character of the site.

In the following projects and completed works, different approaches and perspectives are presented. The examples embrace different scales, urban densities and social intensities. The perspectives vary from the process to the content, from the typology to the experience of spaces or production-related factors.

Work, consumption, education and living habits are changing and becoming more varied. The mix of functions and the multiple use of spaces are the starting points for a sustainable urban structure. Large-scale and functionally varied densifications are characteristic of the 21st century. They represent a challenging field but also one that offers notable opportunities.



▶ The block formed by the former Arabia factory buildings is the largest infill project for an already built site in Helsinki. The end of industrial production has enabled the reuse and opening of the block to a variety of functions and users and led to a considerable amount of new housing construction. Housing, various educational and recreational facilities and work places constitute what by Helsinki standards is an exceptionally densely built and variegated unit.



▶ The relaxed, close-to-nature densification of housing and traffic is being explored in the block of the tram depot in the district of Laajasalo in Helsinki. The structure of the block draws – with intensified densification and communality – on the scale and recognisable elements of the woodland suburb: horizontal rowhouses and small scale apartment buildings, and the use of freely directed independent buildings. A public open space has been placed over the depot offering a view of the sea from the undulating form of the block.



▶ The Kemistin kortteli (Chemist's block) will occupy the heart of the Alvar Aalto Campus in the Otaniemi district of Espoo. The basic principle is to preserve the unique atmosphere of a parklike campus and a natural connection with the significant campus area while simultaneously densifying its structure. A wide variety of different housing, research and student facilities will be located in the block. Openness will be emphasised at the ground level.

▶ The Sompasaari district in Helsinki is the location of a solution for a new residential block being built on a former industrial site beside the sea. The content-related themes are reflected in the exterior. The spatial dimensions of the apartments have been explored in the ground floors and the tower sections. Two of the three towers consist of compact loft apartments. In the so-called “single home tower” there is one apartment on each floor. The communal spaces and saunas are located on the roof terraces and the top floors.









▶ Environmental imperatives require new approaches to the building materials and construction systems used for housing. Recent discussion and research have emphasised the resource efficiency and low carbon footprint of wooden construction.

The Wood City hybrid block is the gateway to the new residential district of Jätkäsaari in Helsinki and represents a mixed-use urban block. Affordable social housing, business premises and a hotel will be located in the block. A recreational roof garden will be located over the parking facility. The opportunities for wooden construction are explored in urban scale and the architectonic expression.



▶ The residents group have been included to shape and run a joint building venture on Juutinraumankatu Street in Helsinki. Due to the nature of the realization process, the design was made flexible; the plan design, number of rooms, side apartments, kitchens, bathrooms, lobby areas etc. had several optional solutions to choose from.



Photo Mika Huisman



▶ An ancillary building on Köydenpunojankatu Street in Helsinki represents small-scale infill building tailored to suit an inner yard in the old heart of the city. The exceptionally confined site and the consideration of neighbouring buildings has led to individual housing and spatial solutions and a building type that combines single house and apartment housing features.



Photo Mika Huisman

▶ The infill blocks of the Pasila workshop area and the Käpylä district (both in Helsinki) represent solutions tailored to their unique, historically valuable milieus. In both, the special but challenging starting points have produced unconventional housing and building types.



Photo Tuomas Uusheimo



Photo Mika Huisman

▶ The aspirations and dreams of the residents should be taken into account, not just at the level of the single detached house but also in dense urban housing. Their presence often leads to new perspectives.



Photo Tuomas Uusheimo

OLA NYLANDER SWEDEN



Ola Nylander, PhD is a professor and architect at Chalmers Architect and Civil Engineering. Nylander teaches on the subject of housing architecture in courses at both bachelor's and master's levels. Ola Nylander's research focuses on housing with projects for public housing companies and the City of Gothenburg.

In 2011 he designed the Pumpen housing area, rental houses, for the small public housing company VIskaforshem. In 2013 he published a book *Svensk Bostad* 1850–2000 [Swedish Housing 1850–2000]. Nylander writes regularly about architecture in newspapers and the architectural press. Since 2017 Nylander has been director of the Centre of Housing Architecture at Chalmers.

HOUSING ARCHITECTURE QUALITY

The public-sector company in Gothenburg Förvaltnings AB Framtiden has been commissioned to substantially increase its production of new homes in the coming years. As part of that process, it has conducted an internal study of cost drivers. Now Framtiden is seeking to obtain support from the Chalmers Centre for Housing Architecture (CBA), in order to arrive at a definition of housing quality and how that information can be used in its upcoming new production. The aim is to increase the production rate together with firm cost control in order to produce houses with good accommodation qualities. The research project will engage in a three-year process of collaboration between Framtiden and Chalmers ACE.

The Centre for Housing Architecture is a national institution in Sweden for the dissemination of knowledge, discussion , development and research on housing and residential architecture. The CBA started at Chalmers in January 2017 and has today some 15 researchers and teachers attached to it. Almost 40 companies are members of the CBA.

The objective is to formulate quality criteria for future housing production that could form the basis for Framtiden's requirements in the planning and design of construction projects, to ensure that the new homes are of good quality from a property and administrative perspective.

The ambition for us in the research group is to formulate quality criteria in the form of a manual containing the defined terms and quality levels, which can be used as tools by the builders in communicating with architects and other consultants involved in the planning and design process. The final results will be presented in the form of a report, which will contain definitions, assessment levels and control documents. It is intended that this work will in time be included in a future standard for new construction.

The work will be based on evidence-based research, combined with the knowledge and experience from Framtiden, based on its role as a developer and manager. The project will be anchored in the future and the industry through workshops and seminars with company personnel and practicing residential designing architects. The project should also embrace ongoing contacts with relevant stakeholders at the local, regional and national levels, such as SABO, the Swedish Association of Public Housing Companies. The project is conducted by a team of researchers in the Center for Housing architecture, the CBA, on Chalmers ACE, led by Kaj Granath and Ola Nylander.

The quality of housing architecture as we defined it is described in the following list. Probably there will be some changes during the project, but we will start from this. In my lecture, I will present some subjects in the criteria list.

10 criteria for housing quality

1 Functionality, measurements and dimensions

2 The spatial experience

3 Light

4 Flexibility

5 The atmosphere (wellbeing and health)

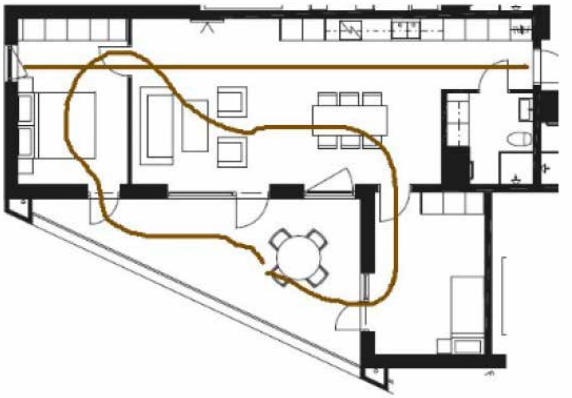
6 Sustainability and the environment

7 Space-organization

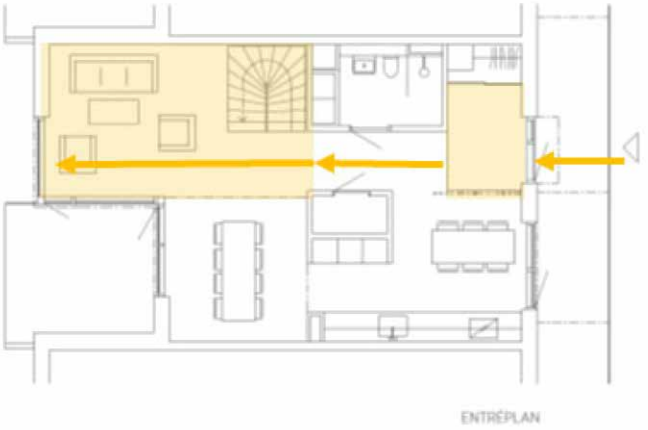
8 Communications

9 The residential yard

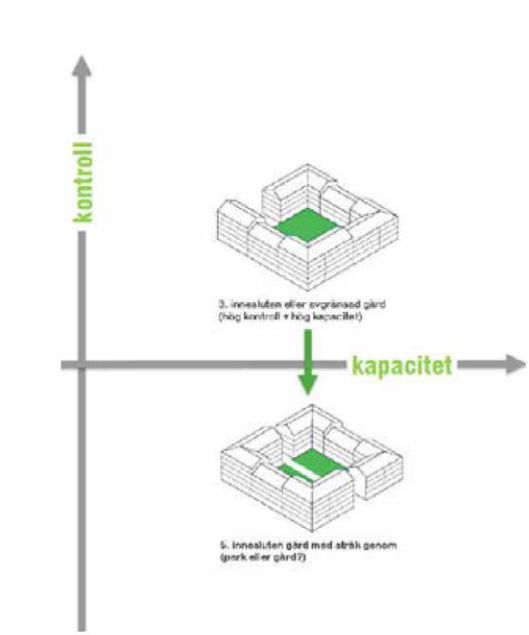
10 Volume, facade and materiality



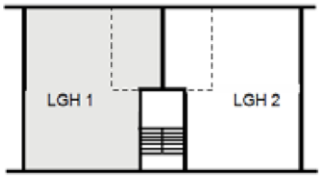
Spatial experience
Illustration Ola Nylander
Head of CBA researchteam



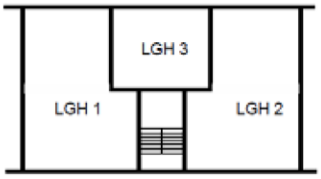
Space-organization
Illustration: Ola Nylander
Head of CBA researchteam



Spatial experience
Illustration Ola Nylander
Head of CBA researchteam







Flexibilitet mellan lägenheter. Bostadsytan kan öka eller minska i storlek
L *Värde: 0,5*

Lägenhetsstruktur som medger en ytterligare lägenhet
L *Värde: 0,5*

Flexiblity
Illustration: Anna Braide
Member of CBA

VERENA VON BECKERATH *GERMANY*



Verena von Beckerath pursued studies in sociology, art theory and psychology at the Université de Paris Sorbonne and Universität Hamburg and studied architecture at the Technische Universität Berlin. She is a founding partner of HEIDE & VON BECKERATH Architects, which has an agenda for innovative design and research in architecture and housing.

She was an assistant professor at Universität der Künste Berlin and a visiting professor at Technische Universität Braunschweig. Verena von Beckerath held a fellowship at Villa Massimo in Rome and was a visiting critic at Cornell University, Ithaca, NY. Since 2016, she has been holding the Chair for Design and Housing at Bauhaus-Universität Weimar.

FROM ELEMENTS OF DOMESTICITY TO FORMS OF COMMONING

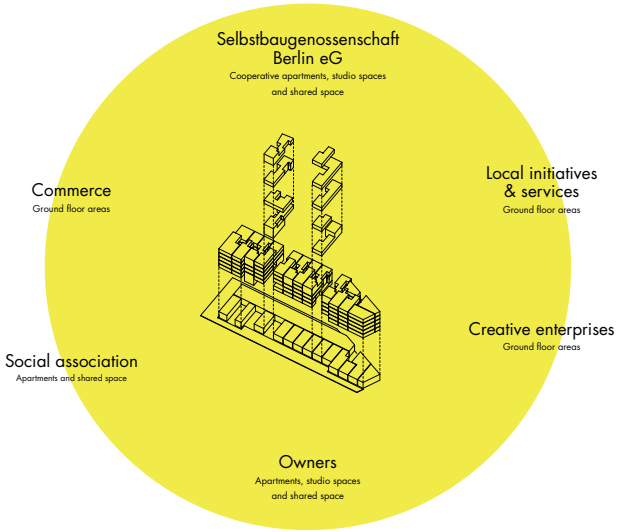
This presentation discusses the need to rethink the housing question as an integral part of economic, political and socio-cultural welfare. It considers changing and alternative forms of living together, the work-life balance, the desire for self-determined ways of living and not least of all the need for long-term access to affordable and sustainable housing. It reflects the architectural and social potential of working with collective groups of individual clients while critically questioning individualisation and land ownership. Against this background, the recently developed and designed* Integratives Bauprojekt am ehemaligen Blumengroßmarkt (IBeB) *serves as a case study for further research and discussion.

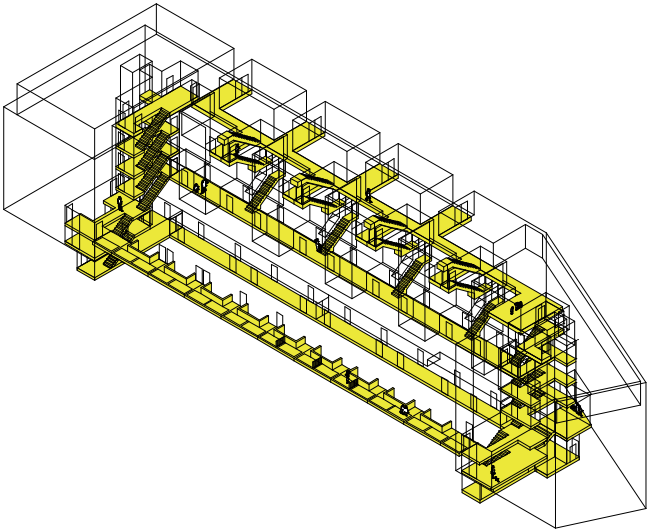
The former central flower market is situated in the historic Südliche Friedrichstadt in Berlin's Kreuzberg district. The actual market hall is used by the Academy of the Jewish Museum, which stands across the road. The surrounding areas are characterised by post-war housing and in particular buildings that were constructed for the 1984/87 International Building Exhibition, as well as by a variety of cultural facilities and creative enterprises. Several galleries, a higher education institution for design, changing exhibitions, temporary projects and public art collections are to be found together with the publishing house Springer Verlag and the TAZ daily newspaper. The site's attractive and central location near Friedrichstrasse suggests that the present mix





Integratives Bauprojekt am ehemaligen Blumengroßmarkt (IBeB) Berlin, 2018
Architects: ARGE ifau | HEIDE & VON BECKERATH
Photo Andrew Alberts, 2018





of uses, which includes inexpensive housing in the neighbourhood, is at risk in the foreseeable future. It was planned to redress this trend, notwithstanding the current need for development, by launching a concept-linked award procedure for the central flower market site. An innovative multi-stage qualification process was developed in collaboration with the Friedrichshain-Kreuzberg local authority, the Berlin Senate Department for Urban Development and the Environment, local stakeholders and independent experts, whose aim was to support the ongoing project and assure the quality of architecture and urban development. The development objective for the plot south of the hall was to establish a diverse and mixed pattern of use for a wide spectrum of residents. Owner-occupied artists' workshops and apartments, cooperative housing and studios, space provision for social associations and commerce were part of the programme, which would establish a new building group and hence lay the foundation for the IBeB. The main idea for the project, which was initiated by the architects ifau and HEIDE & VON BECKERATH in cooperation with the Selbstbaugenossenschaft Berlin eG, was to offer a mix of live and work units that would meet the needs of artists and creative professionals. The starting point for the building's layout and design was a collaborative and socially mixed utilisation concept. Moreover, the comparatively low land prices allowed the cross-subsidisation of cooperative living and studio spaces within the project to be part of the proposal.





Integratives Bauprojekt am ehemaligen Blumengroßmarkt (IBeB) Berlin, 2018
Architects: ARGE ifau | HEIDE & VON BECKERATH
Photo Andrew Alberts, 2018



Integratives Bauprojekt am ehemaligen Blumengroßmarkt (IBeB) Berlin, 2018
Architects: ARGE ifau | HEIDE & VON BECKERATH
Photo Andrew Alberts, 2018

The architect´s interpretation of the binding local development plan makes use of the maximum permitted building volume. The architectural concept is based on three connected horizontal access cores as well as the relation between the building envelope and five internal atriums. These parameters describe and inform the type of units and integrate the building into the neighbourhood. The access at ground level lies outside the building in the south. It accommodates two of the three entrances as well as access to various studios - some of them multi-storey - a garden, communal utility rooms and a basement. Another access on level 1 is linked to the green atriums. Small south-facing apartments are accessed from this central corridor while the north-facing rooms are linked internally with the units above, which can also be accessed directly via single-run staircases. The upper access route is situated outside the building on level 4. Here too, access on two levels is provided, albeit vertically mirrored. Additional studios, a shared space and a roof terrace, including optional reserve areas on a deck above are also proposed. All apartments and studios have different sizes, room heights and standards of fittings. They can be combined and some of them even linked directly in the design development stage to adapt the spatial concept to the occupiers' needs. The underlying principle is that units in the centre of the building are arranged in modules over a depth of 23 m while units at the ends of the building relate to their surroundings. The apartments and studios on levels 0, 1 and 4 and at the ends of the



building have barrier-free accessibility. The structure is a combined cross-wall and column construction. All ground floor spaces are transparent and can be extended into the adjacent public areas. The building envelope combines ceramic elements, windows and fixed glazing in its facade. Generous balconies are situated in the south and west.

The owners and representatives of the cooperative will jointly develop the project's social and spatial focus. In view of this, the public and semi-public interfaces with the neighbourhood are given specific attention. The building is designed with cost-efficient prefabricated components and could be mostly constructed to the energy efficiency standard 70 of the German Energy Saving Ordinance using mainly environmentally sustainable building materials. Access concepts and floor plans are flexible to accommodate possible conversion and retrofitting as well as adaptation to changing demands. The design of the floor plans for the 66 apartments is both demand-based and user-oriented. Seventeen studios and commercial units are designed as blanks so that the different needs of individual occupants can be incorporated in the standard of fittings. The decision-making process determining the type and position of communal facilities and the development of a binding standard for fittings took place in close collaboration with the building group.

ANTTI LEHTO FINLAND



Antti Lehto graduated from the Helsinki University of Technology in 2008. He is a founding partner at Serum Architects in Helsinki with architects Sami Heikkinen and Vesa Humalisto. The office has been awarded in several architectural competitions in the fields of urban and housing design. They were also awarded the Pietilä prize for young architects in 2014 for their holistic approach to design characterized by social awareness, environmental sustainability and high architectural quality. Lehto teaches Urban and Housing Design at the Aalto University.

NOVEL TYPES OF HOUSING – EXAMPLES OF THE APPLICATION OF INTEGRATED DESIGN

The diversification of housing has been discussed in research for decades both in Finland and abroad. Particularly in Finland, the production of housing has been based on standardised models, alongside which divergent solutions have been marginal. However, novel types of housing blocks and homes are being built, some of them designed by our office.

In our approach, the architectonic expression stems from the building types and the characteristics of the location. We appreciate richness and plurality of form when they give birth to a unified whole and stem from the functional or typological differences. We are interested in combining different kinds and scales of houses and apartments. In this way we can create environments that are socially and aesthetically diverse. Landscape architecture is an integral part of the way we operate. The planning of the surrounding environment together with the buildings offers better opportunities to integrate the ambiance, functions and the hierarchies of the private, semi-public and public elements in each project. In addition, the various fields of special planning and energy solutions are an integral part of the design from the initial phase onwards.

Although attention is also paid to the process, the focus is on the concrete, built environments. All projects, be they buildings, parks or large-scale urban developments, have to stand the test of time. I call this approach, which embraces a wide variety of objectives, restraints and procedural elements and aims at a sustainable final result, as “integrated architecture”. I will illustrate the design approach with the help of four example projects.

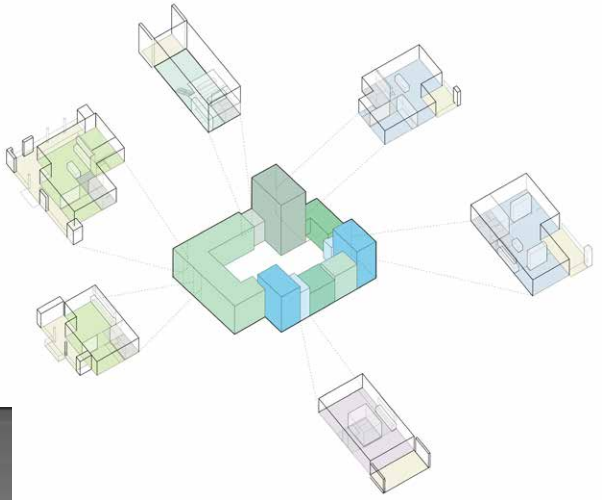
These examples demonstrate that novel and unorthodox solutions are being implemented in the field of housing development. However, the implementation of solutions to create the finished product is not particularly simple; indeed, the process is a long and challenging one. The properties sought for the types of houses and apartments in the initial stage of the planning come under pressure. I see three reasons for this. First, information about the market needs is fairly limited, or at least it is not directly available to the architect but comes in a filtered form through the developer. Second, the threshold question is often one of money. The price of building in Helsinki is the subject of an on-going debate, and solutions that diverge from the standard types involve not only at the very least a risk for the developer but often also actually higher costs. Third, there are very few opportunities for developing the substance of housing if the direction of the planning with the developer is a one-way process. The lack of any real reciprocity or desire to develop solutions stalls progress.

The construction industry will ever more intensely seek the benefits of mass production and customization. The core elements of production practices

are based on the achievement of efficiency through standardization and repetition. Moreover, the on-going removal of norms in Finland and the simplification of processes seem to be leading to a position of greater dominance for the developers. There is a danger that a variegated and comprehensively planned urban environment will be side-lined and remain the subject of pious orations as the perspective of industrial production grows in strength.

In the future, architects will have to take a more active role in in the construction of projects, right from the acquisition of the plot to the development of the solutions and processes. The earlier and more strongly the architect is involved in the project, the better we will be able to participate in defining the values it represents and thereby influencing the end result of the building process.







▶ The Diana housing block on Sompasaari Island in Helsinki aims at variation in both urban space and housing types. The new typologies are created out of the combination of different types of housing. Each type of housing has its own architectonic expression, which breaks down the scale of the densely built block. The architecture aims at simple and clear-cut forms, which is in line with the history of the area as an industrial port. In contrast, the landscape design of the courtyard seeks a soft effect with curves serving as a unifying theme.





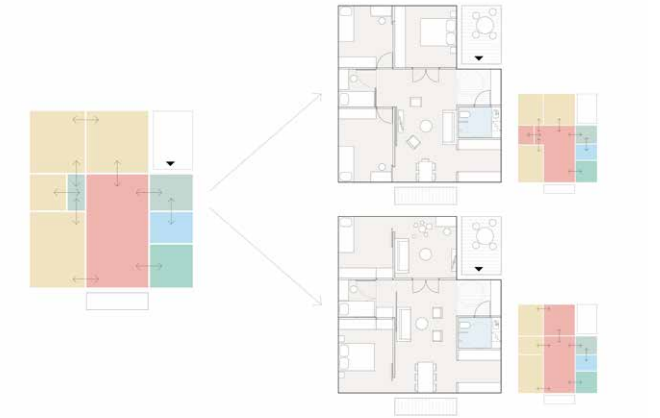
▶ The architecture of the Pilvikortteli (“Cloud block”) in Helsinki is an expression of the active and passive exploitation of solar energy. It represents an active urban space with novel housing types. The light floating “cloud” created by the glazed balconies unites the village-like lower part of the block and shades the apartments with the highest solar gain. The different types of housing include user-oriented, customised loft apartments. The typological variety is reflected in the lively streetscape. The courtyards have a forest-like atmosphere inspired by the nearby main green area of Helsinki with its mighty fir trees and bare rocks.

A square with a small public building is situated next to the Cloud block. Here a novel principle of implementation and operation of a community hall in Helsinki will be studied. All the housing associations of the area will participate in drafting the spatial design brief, funding and use of the building. The architecture of the building is created by the fusion of five “storehouses” and a robust, warehouse-like atmosphere that encourages relaxed DIY activities.

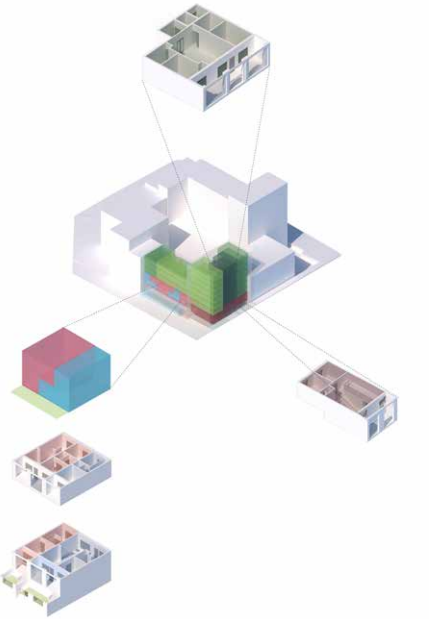


▶ The design of an apartment building for urban families with children in Helsinki is based on a study of the relevant literature and workshops and interviews with residents (J. Lilius, 2015). The floor plans are based on the findings of the study. These include a “heart” for common family activities and child-minding, larger hallways and adjustable privacy.

The apartments are compact in size, which was partly dictated by the requirement of reasonable pricing. Flexibility, which is particularly suitable for a rental apartment, is achieved by having the doors of surrounding rooms opening onto a core area (J.Tarpio 2015). The apartment can then be used in numerous different ways without the need for renovating it. Another type of solution is to have a row house on the ground floor of an apartment block. The apartments interlock horizontally above one another like blocks in a tetris game. This creates a broad and flexible main floor that is unusual in row houses limited in size.









▶ Laajasalon Greija is a small but representative example of how the architect's field of work and options can be influenced. Despite the environmental implications of using solid wood and its properties for the quality of living, our concept was rejected by some of the larger contractors. We realised that the only way forward was to carry it out ourselves. So, me and architect Aleksi Niemeläinen, together with a lawyer and the owner of an existing building firm, established a new building company, Woodberg Oy. The company focuses on types of buildings that are constructed from solid wood and other natural materials and are particularly suitable for infill development.

The first realized project features outer walls with no other insulation material than the massive wood, which lasts time both technically and aesthetically.



References:

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Tarpio, J. (2015). Joustavan asunnon tilalliset logiikat: Erilaisiin käyttöihin mukautumiskykyisen asunnon tilallisista lähtökohdista ja suunnitteluperiaatteista. Tampere University of Technology. Department of Architecture.

PETER PICHLER *ITALY*



Peter Pichler was born in Bolzano, Italy in 1982. He studied architecture at the University of Applied Arts in Vienna and in the US at the University of California. He graduated with distinction in the masterclass of Zaha Hadid and Patrik Schumacher in Vienna. While still a student, Peter joined Zaha Hadid in London, where he worked on several competitions covering all scales and on the award-winning Nordkettenbahn in Innsbruck. He worked for Rem Koolhaas in Rotterdam and joined the team of Delugan Meissl in Vienna, collaborating on an award winning concert hall in Amman, Jordan. After finishing his diploma Peter went to Hamburg where he worked for Zaha Hadid as a project architect on a the new library and learning centre in Vienna and on a 150,000 m² mixed use development in Bratislava.

He returned to Italy, and in 2015 he founded Peter Pichler Architecture together with his wife Silvana Ordinas. Peter Pichler is a registered architect in Italy and a member of the chamber of architects of the autonomous Province of Bolzano. He has won several architecture prizes and was nominated as a young italian talent by the national chamber of architects in Italy.

PPA is a Milan-based architecture and design firm dedicated to developing an innovative and



MIRROR HOUSES,
Bolzano, Italy, 2014

contemporary approach towards architecture, urbanism and design. Its declared aim is to achieve the highest possible quality, excellent detailing and the creation of an integrated strategy involving the individual needs of the user, regardless of the budget. In all projects an appropriate integration of the architecture into its surroundings is a priority. All project solutions are determined and informed through sustainability, value engineering and rationalization. From an early stage projects are set up with the ambition to develop intelligent building solutions with regard to the room layout, structure, building process and reduction of construction costs.

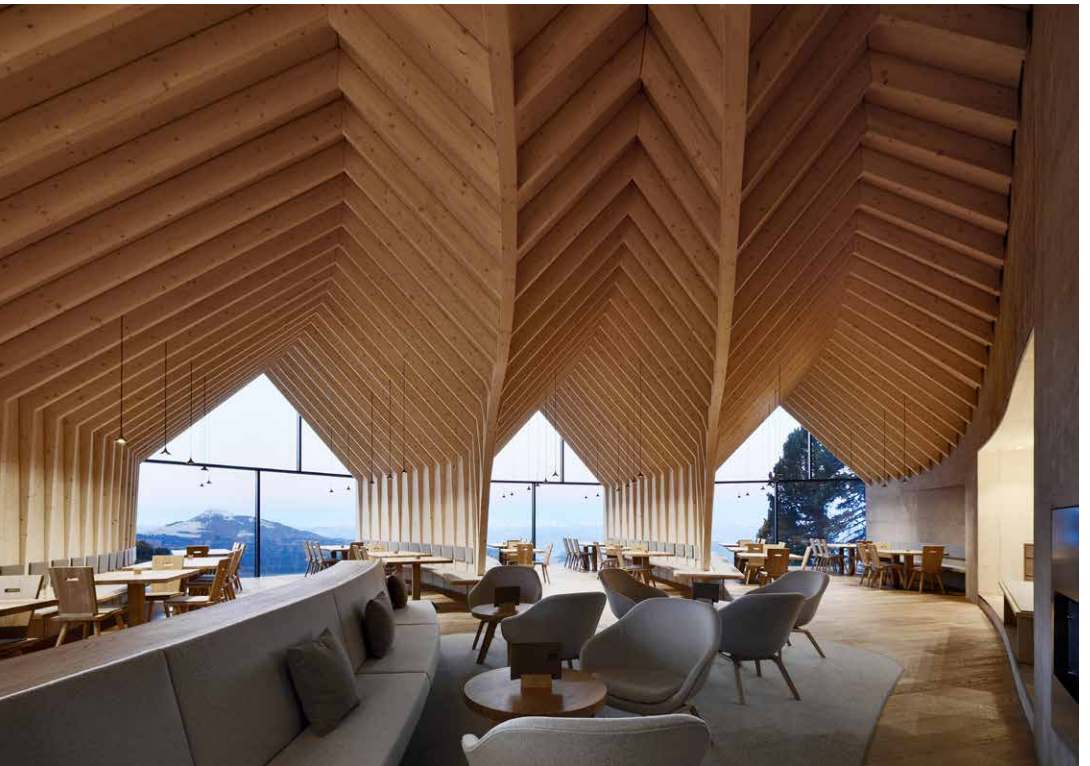
"Changes in the traditional way of building are only permitted if they are an improvement. Otherwise stay with what is traditional, for truth, even if it be hundreds of years old has a stronger inner bond with us than the lie that walks by our side."

Adolf Loos

The architectural context goes beyond the immediate physical surroundings of the architectural object. It is shaped by the larger cultural, geographical, political, societal and economic content as well as technology, vernacular research and many other factors.

This “credo” constitutes the foundation of our studio’s philosophy and reflects the way we work and design. We believe in research and think that contemporary architecture needs to be based on tradition and history. We believe in a contemporary interpretation of the past.





MOUNTAIN HUT, Obereggen, Italy, 2016



HOTEL SCHGAGULER,
Castelrotto, Italy, 2018



PRIVATE VILLA,
Villa Abu Dhabi, 2015





FUTURE SPACE, Pavilion,
Milano, Italy, 2018





LOOPING TOWERS NETHERLANDS,
Maarssen, Netherlands, 2020

JUSSI MUROLE FINLAND



Jussi Murole is a founding partner of B & M Architects Ltd 1992, a truly multi-disciplinary office with projects varying from new cities to detail design, including urban planning, housing, public and private projects, commercial and office buildings and urban landscapes. B&M Architects has received awards in more than 40 international architectural competitions, and the works have been widely published and exhibited.

B&M Architects has been granted the Otto-Iivari Meurman Award for long-term high-quality urban design work in Finland and abroad. Jussi has experience over the whole scene of architecture. He has activated discussion between designers and citizens by organizing the Open House Helsinki event since 2001. Jussi has been teaching architecture in Helsinki University of Technology and as an FT professor of Public Building Design in Aalto University.

AN URBAN DREAM

After waking up, I picked up my grandfather from one of the building's guest apartments and together we went for a morning swim in the pool downstairs, after which we had breakfast in the lobby café. As on every Tuesday, our firstborn (meaning eldest son) started his school day in the sports hall on the second floor of our building. I then took our youngest child to the private day care centre operating in connection with the sports hall.

I decided to work from our building's studio in the morning because then I could also wash our Airbnb guests' bed linen in the laundry room. In the afternoon, I use our building's shared van and thus I am able to take our unnecessary items to the local recycling centre in accordance with the KonMari method.

Together with our friends we have reserved the shared kitchen and club room on the top floor for our wine tasting and cooking event. Before cooking we have some aperitifs and enjoy the open view of the sea and Helsinki's rich new roofscape.

Over the weekend there will be a basketball tournament and a children's dance event in the city's sports hall. Our building's dog club meets in the nearby seaside park.



Our community-oriented building by the sea is part of a hybrid block, a landmark built on top of the harbour's old warehouse building.

In the basement there are our shared cars and charging stations for electric cars. In addition, there are altogether 500 covered bicycle stands for the residents.

The bottom floors contain sports and wellness services as well as commercial premises. After school days, the varied therapy and teaching facilities and swimming pools are available for all citizens to use. In addition to the schoolchildren's physical education classes, the sports halls provide facilities for both sports and cultural services.

There is also a variety of services available in the lobby at street level. Through our building's "What Now?" group and online we can use various digital services and book shared club rooms and meeting spaces throughout the neighbourhood. Books gathering dust on the residents' bookshelves



have been registered in a database and can be picked up, based on a reservation, by ringing a neighbour's doorbell. This also offers people an opportunity to meet their neighbours.

In addition to a balcony, each apartment has a small herb garden in connection with the terrace, and the residents have the right to use the shared guest rooms as well as the kitchen and workspaces.

Our two-storey loft-style home was created in accordance with our own plan. The level of privacy and individuality meet our requirements. The use of spaces is based on adaptable rooms that serve the weekly changing needs of our blended family.

Helsinki is one of the fastest growing cities in Europe. In building new residential areas, social and ecological sustainability and increasingly compact urban structures are among the main strategic objectives. Jätkäsaari is one of Helsinki's biggest development projects, and the neighbourhood is being built to be part of the central city area. The former harbour area will accommodate a neighbourhood of 21,000 residents and 6,000 jobs. Europe's busiest passenger harbour brings an international atmosphere to the area.

The Bunker is a warehouse built in 1970 for harbour activities. The building's status in the cityscape has switched from a lonely landmark to an element in a compact urban structure. The Bunker is located along a main street, very close to the new passenger terminal and the sports park, which is yet to be built. New housing will be mainly built on top of the present building, making the Bunker once again a landmark and a symbol of the entire neighbourhood.

The Bunker's impressive frame is based on a grillage structure with columns at 20-metre intervals. The in-situ concrete columns are three metres in diameter. Utilisation of the existing frame and original materials is a healthy starting point for ecologically sustainable construction.





The development of the Bunker is an example of collaboration between the public and private sectors. It offers a unique opportunity to utilise an existing building, to change its use and to develop a new urban environment that is versatile both functionally and in terms of the cityscape.

The Bunker will develop into a real hybrid that is alive at all times of the day. The building will bring together public educational and recreational services as well as private housing. In the daytime the public facilities will serve the students of the nearby schools and at other times they will be open to the public. The top floors will have some 300 apartments around a courtyard.

The homes will have open views over the surrounding city and archipelago. The meandering roof surface allows top floor apartments to have varying rooms. Combined with an undulating glass facade, it highlights the architectural concept, which is based on contrasts.

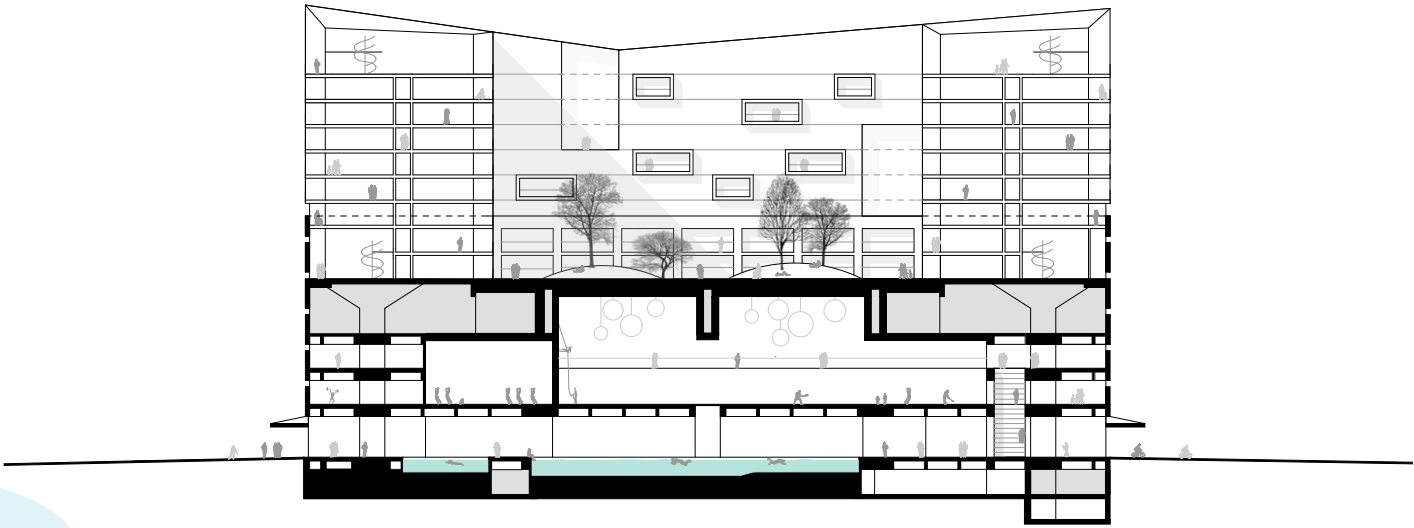
Making the urban structure more compact by utilising the existing infrastructure offers a sustainable solution for urbanisation. Life in urban areas interests more and more households from singles to seniors and families with children. Can good planning produce sufficiently versatile and cost-effective housing? Could reducing planning regulations produce a harmonious cityscape and more affordable homes

that meet the sustainability requirements both socially and ecologically and also in terms of building technologies and quality?

Urban planning and building trends are highlighted when large areas are developed quickly on the basis of the same planning principles and by the same construction companies. How can we ensure a genuinely layered urban structure? Could planning and building regulations be more flexible and could the scope of projects be reduced to provide space for different solutions?

Smaller sites and implementation units would offer opportunities for new actors. New developers, smaller construction companies, innovative designers, test construction projects, property developers and investors could increase competition, create a rich and varied cityscape and develop new alternative housing solutions – new forms of urban living!







ELLI MOSAYEBI SWITZERLAND



Elli Mosayebi studied architecture at ETH Zurich and in 2005 founded the Edelaar Mosayebi Inderbitzin Architekten office in Zurich together with Ron Edelaar and Christian Inderbitzin. In her practice and research she is committed to developing and implementing innovations in architecture and housing. Her dissertation focuses on Luigi Caccia Dominioni and the Milanese Architecture of the postwar period.

She has published and lectured widely on a variety of topics connected with housing. From 2012 to 2018 she held the chair of Housing and Design at TU Darmstadt. In 2018 she was appointed professor for architecture and design at ETH Zurich.

THE SPECIFIC IN THE GENERIC – A SUBVERSIVE STRATEGY? OR: HOW DO WE DESIGN HOUSING?

On a societal level, one phenomenon is particularly important for housing today (or the production of housing): namely, the paradox between the emphatic individuality and the simultaneous anonymity of the residents. The reasons for this paradox are, on the one hand, the enormous increase in prosperity in Europe over the past fifty years, which has enabled nearly all individuals in society to design their lives independently. The pluralism of lifestyles inevitably leads to very different patterns of demands and individual forms of expression.

There are at least two reasons for the increasing anonymity: On the one hand, the very structure of development today produces anonymity, since it is no longer possible to identify groups, profiles, or images in the atomized mass of different lifestyles. The individual is disappearing in the blurriness of the whole. Moreover, the production conditions of the market economy provoke a move toward large units, since that is the only way to optimize the relationship between costs and profit. This also favors "large" and hence institutional developers, since they are the only ones with sufficient capital. Thus the resident vanishes into the background of the developer's often vague user profile. The reason for these vague profiles is the difficulty of reconciling individual demands.

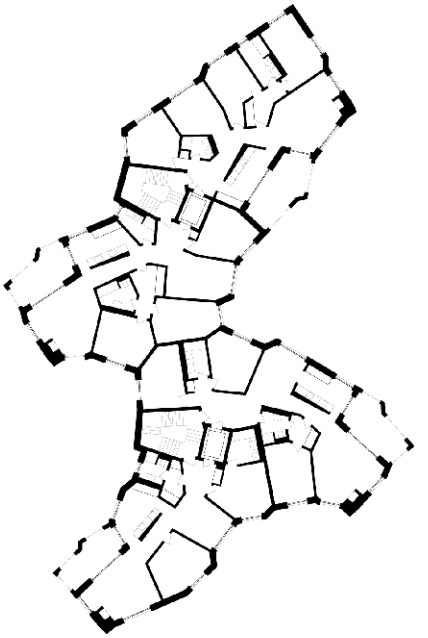
One consequence is the above-mentioned uniformity and lack of innovation in housing, which is also a result of developers minimizing risk. The question that interests us is: What can the specific within the generic be? And how is it to be achieved? In our projects we base the design of apartments on a spatial idea and do not imagine a certain user profile. We deal with fundamental architectural themes: How large is a room? Or: How high should it be in order to be a good space. How are the rooms connected to each other? How do you move in an apartment? These questions follow not from functional or societal requirements but from spatial concepts. In my presentation I would like to present three concepts that guide us in designing housing.

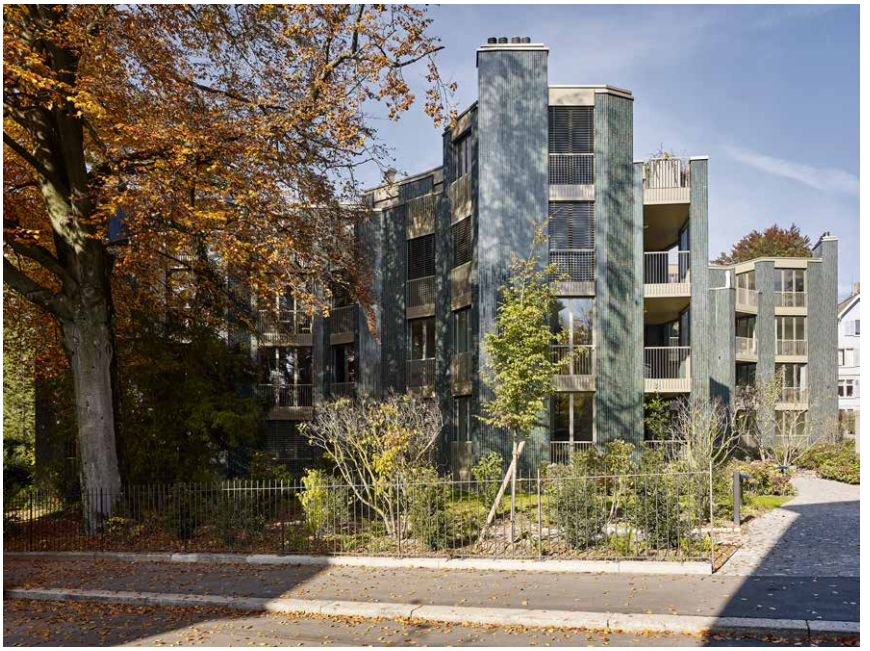
Imagined Context

We studied architecture at the ETH, where context is very important in design. Unfortunately, the related analyses were often limited to morphological, typological or stylistic investigations. For most tasks, however, such analyses do not go far enough today because the urban situations found are either too open or too heterogeneous for usable conclusions to be drawn for architectural intervention.

The concept of an "imagined context" is the idea of an extended context for the architectural design. It goes beyond what is visible. It does not represent the reality according to which the design is developed

but is an imaginative model which includes not only attributes of the place, but also myths of society and functional processes and thus enables one's own findings to be incorporated in the design. The boundary between analysis and design is deliberately blurred. What is important is the imaginative and thus also the narrative potential of the themes and their implementation in the design. In this way, an imaginary "inner" context, an idea of the place, is superimposed on the real "outer" context. The actual context is created by the imagination.





Residential buildings
Steinwies-/Irisstrasse
Zurich-Hottingen, 2011–2015





Residential building Avellana
Zurich-Schwamendingen,
2010–2012

Open Form

The concept of open form has both an architectural and a social background. It can be assumed that in a pluralistic society there is no generally understandable “language” and thus no generally valid meanings in architecture. A reaction to this could be that in a process of enriching content and themes architecture becomes multilingual and thus opens up a field of suggestions for the recipient. The term “open form” (Umberto Eco) refers to a form that can be multi-layered, multi-part, unclean, blurred, imprecise, anti-classical, anti-typological, informal, non-causal, fragmented, ambiguous and sometimes ugly. These properties make the open form indeterminate and infinite. Like a natural form that is characterized by constant change due to growth and decay, the open form is characterized by an “unstable” state. It deals with time and thus movement. In Umberto Eco’s sense, the open form is meaningless, but informative.

Narrative

Concepts serve to open up fields of action for designers. They operate pictorially by means of analogies, diagrammatically on the level of floor plans or linguistically, for example by means of metaphors. Concepts rely on the “big picture” as a kind of ordering principle from which all design decisions are derived and developed. As clarifying as concepts may be, they often run the risk of creating monocausalities or self-references. In addition, concepts are often too rigid for complex tasks and lead to self-imposed constraints.

While concepts start from wholeness and operate from the big to the small, the narrative follows the opposite approach. The good narrative succeeds in arranging the sometimes contradictory richness of detail and putting it together into a meaningful whole. The plot can have countless twists and turns ready without breaking down, and the story thereby gains in tension and wealth. In addition, it manages to relate the most diverse themes to one another: the memory of a particular historical event, special qualities of the site, programmatic coding or technical and constructional characteristics of the project. Language in the form of descriptions, questions, discussions and written texts is a central drafting instrument, from the declaration of intent as a catalyst for the draft to the review of draft decisions.

Finally, the emphasis on narrative potential is also about semantics, about the narrative and depictive quality of architecture. “Architecture must speak - without being loquacious,” the Swiss architects Axel Fickert and Kaschka Knapkiewicz recently wrote in an exhibition contribution to the Architekturforum Zürich. They thus criticized the sobriety and purism of contemporary architecture, which is only readable by experts, not by the general public. The postmodern demand for emotionality, polyphony and plurality has recently become more topical, considering the great interest of Swiss architects in the processing of disparate references as visual material in the designs. The great challenge, however, lies in creating “coherence”. As Wolfgang Welsch puts it: “The different must also fit together or be related to one another.” Here the dominance of the picture is both a blessing and a curse: in the picture collage one manages to rearrange disparate parts. As separate pieces they lose their content and degenerate into pale quotations.





Residential and commercial building MIN MAX, Glattpark Opfikon, 2013–2016

SINI SAARIMAA *FINLAND*



Sini Saarimaa, M.Sc. works as a researcher and teacher at Tampere University of Technology and as a practicing architect at Architects a-live. Her research focuses on user-centred solutions and the use of modular construction systems in housing design. On this basis, her main objective is to develop design thinking of apartment buildings so as to better answer the challenges of the future.

Her passion for the quality of everyday environments and dweller inclusion is displayed in her in-process doctoral study, which aims to enrich the understanding of the features and relations of the structure, skin and services of multi-storey buildings with respect to an apartment's potential for personalization.

USER-CENTERED URBAN HOUSING: REFLECTIONS ON THE ARCHITECT'S ROLE

The aim of giving dwellers a better possibility to influence the decisions regarding their dwellings is a subject of on-going debate. In particular, this poses a challenge for urban construction, as in an urbanizing world, an increasing amount of people live in dense environments and thus in apartments designed by people other than themselves. This overview looks at this phenomenon, and also briefly at the architect's role in the phenomenon.

User-centricity in the context of urban housing

According to Article 2 of the Constitution of Finland, an individual has the right to "*influence the development of - - - his or her living conditions*" (Constitution of Finland 1999). Finnish law emphasises user participation especially with regard to decisions concerning land use. Even so, the immediate dwelling (which in addition to being a physical space, through use forms a meaningful home for its dwellers) should be considered a particularly significant object of dweller influence. Moreover, dwellers have a need to influence their residential environments. Making a space more suitable for oneself and altering "*a space to make it distinctly his/her own*" (i.e. personalization according to Abu-Ghazzeh 2000), can be seen as a fundamental component of habitation.

The change from an information society towards the experience economy emphasizes the significance of the end-users' experience and expertise. This promotes user-centricity in design, which can be seen widely as an attitude to development in which the interests of end-users are given major consideration. User-centricity is a growing concern in all fields of production, and housing design and construction are also at a turning point in this respect.

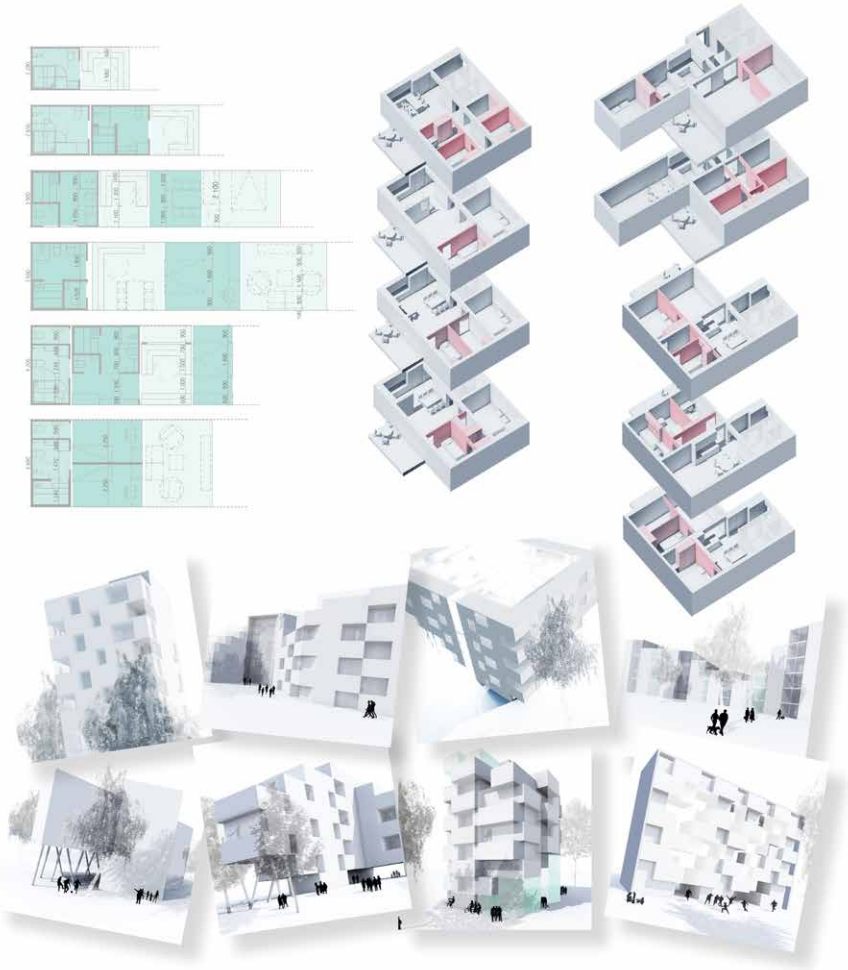
The idea of user-centred design affords many possibilities when applied in the context of housing. The participation of future dwellers is seen as one, often highlighted, way to execute user-centricity in the design of residential spaces. In this way, dwellers can have various potential roles in the design process,

from being decision makers to being information givers. However, it is uncertain whether participatory planning processes alone truly provide "*better plans*" and "*better social sustainability*" in the context of urban housing, as suggested by Hasselaar (2011, 97).

Many people live in several different environments during their lives, often designed by other persons than themselves. Moreover, the lifespan of a building is hopefully longer than that of humans. On this basis, it is impossible for a designer to create apartments that fit to the wide variety of dwellers' individual and shifting interests – even when they are designed in collaboration with their first users. The empowerment of the first dwellers or their representatives may result in urban housing structures that are spatially unsuitable or poorly adaptable for future dwellers or generations, which is an unwelcome outcome from the perspective of sustainable resource use.

The end-user's touch as a claim for longevity

Dwellers shape and reshape their residential environments to correspond to their interests, whether the designer wants it or not. This is even seen as a necessary and significant process. For example, Habraken (1998) emphasises the fact that, for residential environments, the only way for them to survive is to be used, and thus be changed by the users. However, the fact is that by defining the qualities of residential building, a housing designer may both create possibilities for and also set limitations on the dweller's influence. Such limitations are extremely evident in the context of urban environments, where the dwellers' authority over their own homes has been limited in many respects.



The challenge of variation within repetition: repeated spatial dimensions supporting dweller-driven modifications, modifiable apartments creating a variation of typologies.

These limitations relate to environmental-level thinking. This has been highlighted by many researchers who describe the environment as an ever-evolving system. As often stated, user-centred housing design may benefit from the understanding of the environmental levels and the power patterns that relate to these levels. For example, in an apartment different levels may be identified: levels that are changeable in a dweller-driven way and levels that are community-owned and thus more difficult to change by the dwellers themselves (Leupen 2006; Habraken 1998; Brand 1994).

The notion that 'form follows function' was seen as an essential concept of housing architecture in the twentieth century. Today, user-centricity and sustainability issues are increasingly important in the design and production of housing. So, instead of the function, should form follow fitness, i.e. suitability to respond various interests that change between dwellers and over time? If so, architects can lead the transition towards more user-centred and resource-wise residential environments. Architects in particular can contribute by embracing a more *facilitative role* with regard to dweller-driven changes.

Apartments as personalized spaces

In this role, architects could view apartments more as personalized spaces and thus work as supporters of the dweller-driven "*process of creating and controlling an environment*" (Hayward 1977). This means designing for potential change – and thus leaving space for dwellers' personalization. With regard to the use of dwellings, this theme has been considered in the context of housing adaptability research. However, not only the use of apartments but also their appearance requires possibilities for variation, as personalization can be seen in conjunction with the study of function, "*a study of esthetical preference aspects*" (Astuti et al. 2015, 343).

As suggested earlier, the environment can be seen as a system of subsystems. Not only the environment, but also its design could be seen as a multi-stage, and lifespan-long process involving many parties (Habraken 1998). The outcomes of housing design and production can thus be regarded as merely ongoing projects rather than finished ones. Creating more possibilities for dwellers in the context of urban housing does not mean a reduction of the need for the designers' creativity, but completely the opposite. Better recognizing the fact that architects are not exclusive authors of urban housing increases the complexity and difficulty of their design task.

Despite decades of dwelling adaptability research and related discussions, too little is known about the properties and relationships of those community-controlled components of apartments that support their personalization. Collecting, analysing and public banking of the design practices that create the potential for dweller-driven changes would help to answer the genuine need for this knowledge. Re-developing design practices would result in iterative processes, highly significant for the development of user-centred urban housing.

Even though the role of the architect as a designer of responsive environments has been emphasised in this overview, it is not a separate issue but related to all other forms of user-centred design processes: different shapes of user involvement most likely support each other. Similarly, even if this overview has focused only on the architectural sector, only through extensive intersectoral and multidisciplinary cooperation is it possible to respond to the challenges described above.

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JYRKI TARPIO FINLAND



Jyrki Tarpio is a Finnish architect and researcher. His dissertation *Joustavan asunnon tilalliset logiikat* [Spatial Logics of Dwelling Flexibility] is a profound work on the subject. In addition to academic work, he has conducted small-scale design work related mainly to housing through his own architectural studio for twenty years. He is currently working as a post-doc researcher and leader of two research projects on housing at Tampere School of Architecture.

A COOKBOOK FOR AGILE HOUSING

'Dwellers in Agile Cities' is a multidisciplinary academic research project. Since 2016 Finnish social scientists, architects, and engineers have been working together in it with the aim of recognizing current and future living needs and creating novel models for co-operation between varied actors in the field of urban development and housing. An important part of the project has been research on spatially flexible and dweller-inclusive urban housing solutions. We call solutions that combine these two features 'agile'.

As one part of the research we decided to establish an easily approachable collection of the means and concepts that successfully provide flexibility and dweller inclusion in housing. We labeled this collection as 'a cookbook for agile housing'.

We started the research on flexibility and inclusion by mapping recent interesting European housing projects. In the mapping, we emphasized four factors, i.e. four focal points of urban housing that we find simultaneously essential and challenging. These focal points are **collective**, **do-it-yourself**, **services** and **hybrid**.

Collectivity is strongly present in contemporary urban housing. Urbanity cannot be satisfactorily achieved with low density and very small scales. As the density and scale increase, the projects become bigger and, thus, collective in their essence. Collectivity also seems to be a more and more common preference as urban dwellers often want to establish a personal relation to their neighbors and neighborhoods and influence their environment together.

Do-it-yourself was a key feature of rural housing and suburban single-family house construction in Finland in the twentieth century, especially during the two or three decades following the Second World War. Dwellers often acted as developers and builders of their own homes, which was a good way to save money. The current need for affordability and the ability to provide housing conforming to personal wishes and preferences still call for do-it-yourself possibilities in housing. However, the easy case for do-it-yourself construction, the detached single-family house, cannot be applied in urban situations. Instead, typologies that provide more density should be introduced.

Having plenty of **services** located in the vicinity of dwellings is a key quality of urban living. An ageing population requires services related to health care and everyday domestic activities. Domestic and other services are currently widely appreciated by both families and young professionals.

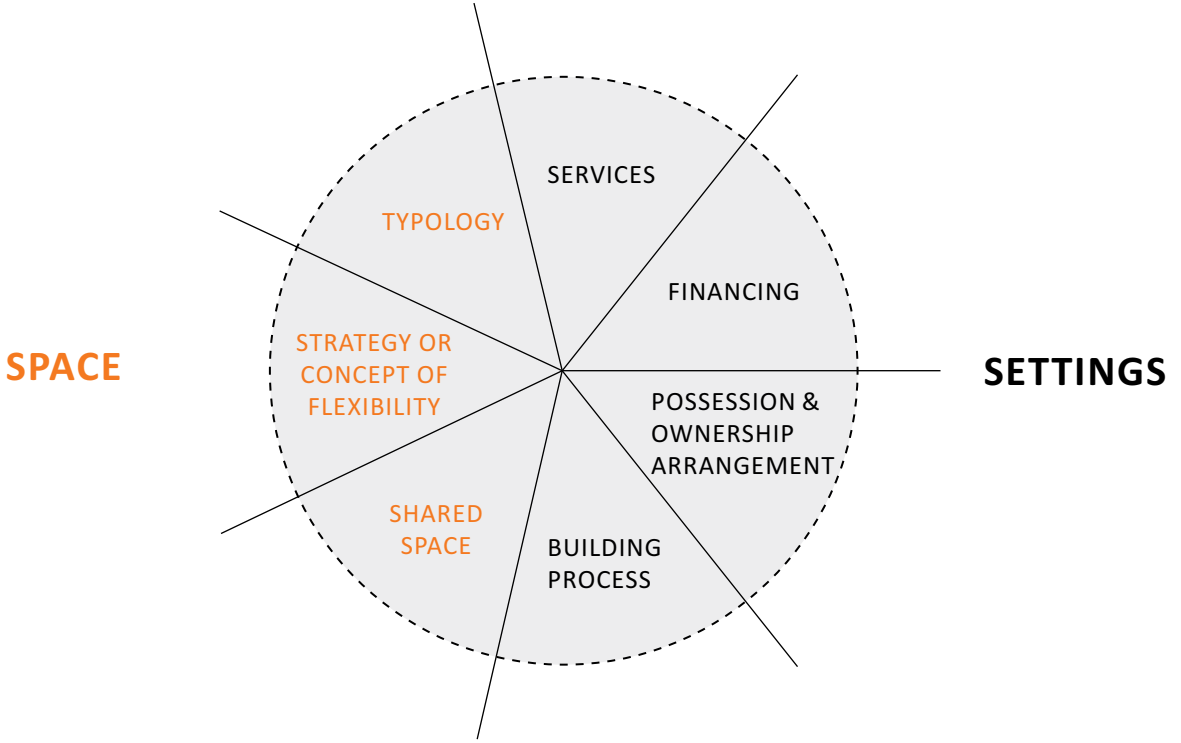


Diagram 1. 'Agility pizza': housing as a system of space and settings.
A cookbook for agile housing, first draft.

As housing becomes more and more urban, buildings very often cannot be constructed solely for the purpose of housing. **Hybrid** qualities are needed to meet the demands of mixed uses.

We have studied recent projects, with particular regard to these focal points. They stress them in varying ways. Some projects focus on do-it-yourself, and others on hybrid qualities, for example. Bearing this in mind, we selected example projects for the cookbook so that all focal points would be widely covered.

When the projects were selected, we started to analyze the means and concepts utilized in them to achieve flexibility and dweller-inclusion. For this purpose, we approached housing as a dual phenomenon. Every project was analyzed as a combination of spatial features, and other features related to financing, maintenance, and possession of space. In other words, we examined housing solutions by treating them as an intertwined and mutually dependent **system of space and settings**. In this sense, an agile space is made up of components such as strategies and concepts of flexibility, shared spaces, and flexible typologies, whereas settings include components such as possession and ownership arrangements, financing, building processes and implementation methods, and services (see Diagram 1). All these main components are composed of various subcomponents. We call them means of flexibility and inclusion.

In some projects, the basic means that provide agility were spatial. There were also projects in which agility was achieved through settings only. However, in most cases agile housing was achieved through the combination of both.

As the name 'cookbook' suggests, it presents ingredients and recipes for agile housing. The means can be understood as a list of good ingredients. Similarly, the projects can be understood as recipes, or meals prepared using the means.

The means can be put together in various ways. Our vision is that the cookbook can be utilized as a creative tool for producing new agile housing concepts. They can be created simply by combining means in a novel way.

The basic idea and the first draft of the cookbook will be presented in the Alvar Aalto Symposium in 2018. After the symposium, the cookbook will be utilized in the co-creation of new urban housing concepts with various stakeholders of the DAC project.

MICHAEL ASGAARD ANDERSEN

DENMARK



Michael Asgaard Andersen is an associate professor at Aarhus School of Architecture and holds the title architect MAA. He has an M.Arch. (Columbia University) and a Ph.D. (Royal Danish Academy of Fine Arts). He has been head of division at Chalmers University of Technology, a visiting scholar at the University of Pennsylvania, and curator at the Louisiana Museum of Modern Art in Denmark.

Andersen is the author of numerous articles and books, including *Jørn Utzon: Drawings and buildings* (Princeton Architectural Press), the editor of *Nordic Architects Write* (Routledge), and a co-editor of *New Nordic: Architecture & identity* (Louisiana Museum of Modern Art) and *Paradoxes of Appearing* (Lars Müller Publishers).

In recent years, a number of Danish firms have worked with a circular economy in housing. They include architects, engineers, contractors, manufacturers and clients, representing a broad range in the value chain of the building industry. In the following, I will present and discuss some of the key sources for the work of these firms and some of their recent housing projects. They point to a latent, yet difficult transition to other ways of constructing and inhabiting homes.

Pivotal to the understanding of a circular economy in the Danish context has been the Ellen MacArthur Foundation's report *Potentials for Denmark as a Circular Economy* (2015). In this report, it is argued that the building industry – which is one of six industries that are discussed – has the potential to create a circular economy with high environmental impact and considerable financial savings. However, their argument is based on premises that can surely be questioned. The report explores three areas within the building industry, namely "Industrialised production and 3D printing of building modules", "Reuse and high-value recycling of components and materials" and "Sharing and multi-purposing of buildings". Each of them could have an immense influence on housing.

The UN Sustainable Development Goals is also referenced by Danish firms working with a circular economy, using it to provide an idealistic justification for their approach. A few months ago, the Green Building Council Denmark applied the SDG to the key points of the DGNB certification system. They argued that five of the seventeen goals can be fulfilled by working within the system, namely: "Ensure healthy lives and promote well-being for all at all ages"; "Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all"; "Make cities and human settlements inclusive, safe, resilient and sustainable"; "Ensure sustainable consumption and production patterns"; and "Take urgent action to combat climate change and its impacts". If that is the case, housing could contribute significantly to the SDG over the years.

Less often referenced, but equally important to Danish firms working with a circular economy, and more specifically with design for disassembly, is the CIRIA report *Principles of Design for Deconstruction to Facilitate Reuse and Recycling* (2004) by Bill Addis and Jørgen Schouten. In this report, they discuss "the opportunities, primarily at the design stage of a project, for maximising the reuse of components and recycling of materials when a building is wholly or partially deconstructed or demolished." Together with other writings, like Steward Brand's *How Buildings Learn*, it has been critical for these firms in establishing a theoretical and practical framework for their endeavours.

The first of the three projects that I will present here is the Lendager Group's Upcycle Studio in Ørestad, Copenhagen. In a press release, they bluntly characterise the terraced houses as "the world's most sustainable" (May 31, 2018). The first house has just been completed and the remaining will follow in the autumn. Over the past years, the Lendager Group has worked intensely with the reuse of existing building materials in new construction. Upcycle Studio is no exception. For instance, the windows are made of old thermal 2-layer glass in new frames, and the loadbearing partitions are made with crushed concrete from a demolished structure.

The terraced houses are interesting from a social and cultural perspective as well, relating to the Ellen MacArthur Foundation's third area on the "sharing and multi-purposing of buildings". Each house has 1½ storeys with a multipurpose space and 1½ storeys with a more conventional home, consisting of three bedrooms, a bathroom, a kitchen and a living room as well as a roof terrace. The multipurpose space has its own entrance and can be used as a workplace or office for several working residents. It thereby fulfils an increasing demand to combine home and office in the same building, yet offering the possibility to have a clear division between them.



Lendager Group: Upcycle Studio, Ørestad


mariendal
electrics

The second project is by Vandkunsten, who have worked tirelessly with housing and social sustainability for nearly half a century. It is a recently finished social housing project in Lisbjerg, Aarhus. On their webpage, they present the project with a statement arguing that "the future of sustainable social housing is hybrid". With a literal reference to the century-old Danish movement *Bedre Byggeskik*, they describe five steps in this statement, which in their view will lead to better building practices. The five steps are: wood-based building systems, reversible building technology, climate-adapted typologies, ownership & community, and surplus. It is left rather open what the last step encompasses.

It is notable that "ownership & community" is highlighted in this project, as it is rental housing for low-income groups. Thus, it is not a legal or economic ownership that they are arguing for, but rather a sort of social and cultural ownership. This is enhanced by a communal space in the complex. Projects like this point to a more general tendency in Denmark in recent years with a growing interest in various kinds of co-housing. After some decades with few such projects being realized, many more are now being built, albeit without the underpinning ideologies of the 1960s and 70s.



Vandkunsten: Social Housing, Lisbjerg

The third project is entitled Circle House and is currently at the design development stage. The architects are 3XN/GXN, the Lendager Group and Vandkunsten, but they regard it as important that the project is being developed closely together with engineers, contractors, manufacturers and the client. Like Vandkunsten's social housing in Lisbjerg, Circle House has been conceived according to the principles of design for disassembly. But unlike the houses in Lisbjerg, where the construction is made of laminated wood, it is going to be made of prefabricated concrete elements. It presents a number of new challenges to build in these materials, when they are going to meet fire and insulation regulations as well as allow for deconstruction without destroying the elements.

The three projects show an innovative, but limited tendency in contemporary Danish housing, where new possibilities for technical, social and cultural sustainability are being explored. They suggest how slowly current changes in society affect housing, and how few firms aspire to influence society and the environment through novel housing projects.



3XN/GXN, the Lendager Group, Vandkunsten et al.: Circle House, Mock-up built in Copenhagen

ELINA ALATALO *FINLAND*



Elina Alatalo is an architect and researcher, who is inspired by co-operation between amateur and professional designers. She graduated In 2009 with a Master's thesis on open source architecture, as a response to an overwhelming design task in a South African slum. Since then she has worked with the questions of how to enable people to create their living environments and what kind of new tools this role of an enabler brings to an architect.

She is one of the facilitators of an eight-year-old network of self-organizing co-working communities in Finland called Mushrooming. This network has enabled and made visible a diverse co-working culture, resulting in a pool of special places of work. Currently she is part of research consortium Dwellers in Agile Cities (www.agilecities.fi) that sees various people and their skills as keys to sustainable futures. One part of this project is an experiment in co-designing, self-building and co-maintaining a free-of-charge common sauna.

SELF-ORGANIZED SHARED WORK SPACES

Our working life is in change. ICT technologies are freeing us from traditional times, places and communities of work. Many see this as an opportunity for self-entrepreneurialism, where different sources of livelihood are combined to create a personal mix. In the midst of changing projects, it is nevertheless difficult to sustain something stable. Thus, people have started to create their own spatial and social anchor points of work. They rent a space as a group and renovate it by themselves to fit their needs. They share the everyday routine of work regardless of whether they have common projects or not. These self-organized shared spaces of work become hubs of experiments on new livelihoods. Why should architects be interested in this? What can we do as designers for self-organizing communities?

Innovation and protection

Most of the people who join or establish self-organized shared working spaces are in search of their personal culture of work. They are looking for ways to organize their everyday life according to what suits them best. This means, for example, experimenting with timetables and the amount of work, or testing combinations of different sources of livelihood. People cut the expenses of their workplace low in order to minimize the pressure of earning money in order to have the freedom to experiment. This is done by sharing the work space and resources. Sharing brings along other inspiring people with their experiments. Out of this can be born a community that supports and sparks innovation.

This community plays an important role. We easily take a celebratory view of self-entrepreneurialism, forgetting the down side of it. It is not only about freedom. With the wave of big companies and the public sector out-sourcing their services and robots replacing professions, we are being forced to look for new sources of livelihood. Community offers protection from insecure times, allowing one to manage surprising situations together with others dealing with similar challenges. This is where self-organized shared work spaces differ from enterprise-led co-working places. The community in self-organized work spaces is small, usually from four to 10 people, thus becoming much more tightly bound than the community in enterprise-led places that coumpounds of several hundreds co-workers.

Designing for self-organization?

The knowledge I have of self-organizing co-working communities stems firstly from having myself lived the everyday life of four communities. Secondly, and more importantly, it stems from my action research as one of the facilitators of a Finnish network of self-organizing co-working communities. This network started out of curiosity. Eight years ago we

were familiar only with the co-working communities of our friends. We knew that there were many more, we just did not know who or where they were. As a fluctuating group of 4-8 facilitators, we started a digital map on which anyone could add and introduce their community. We also started to organize events and activities. Slowly during the years the network grew and found different purposes for itself. One of its key functions became to help communities to find new members to share the rents of the work places.

Our experiment was named Mushrooming, referring to connections between co-working communities growing like mycelium, waiting to see what "mushrooms" emerge as results. Nowadays there are more than 7000 users and at least 300 co-working communities using Mushrooming in the three biggest cities of Finland. There are city-based local Facebook groups that allow informal interaction (See e.g. Mushrooming Helsinki). This is supported with a website offering a free service for advertisements of vacant spaces in co-working communities (www.mushrooming.fi). There are also different face-to-face events organized by both the communities and the facilitators.

From the point of view of an architect the journey with Mushrooming has been an exiting one (Alatalo, 2017). We can design for self-organization, but it is a highly situated game. One needs to balance between the roles of actively making things happen and letting them happen. The architect is not the master, the architect cannot strictly guide the process. It is more about discovering something surprising while making. For example, Mushrooming has both made visible and created a lively culture of co-working in Finland, something that before Mushrooming was not there to be researched. As designing for self-organization still requires actions, the key lies in recognizing the moments when an act of design can launch something in the network. You need to be sensitive to what is about to be born bottom-up. As



The Mushrooming network has enabled the passing-on of spaces. A community that is about to leave its space informs other Mushrooming members, and often there is a new community that takes over the place. This results in gradual renovation. The place of Kätkö has evolved like this. Photo by Tomas Kouba.

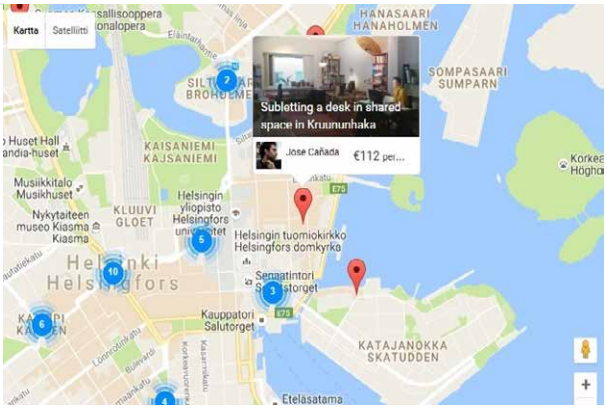


In Työhuone 33 different professionals mix. Sometimes a photographer gives a hand to a designer, a musician creates a tune for an advertisement and a visual artist gets hints from a culture producer. Photo by Sebastian Jäntti.

an example, when people started to post Facebook groups messages in order to find new members for their communities in Mushrooming, it was a perfect time to build a digital service to help them in this endeavour. It launched a process in which new people found Mushrooming and brought with them a new set of professional skills, leading to new kinds of experiments on livelihoods.

Why should architects be interested?

Firstly, because these communities renovate spaces for themselves, and we can learn from this. With the same attitude as they search for new livelihoods, they also experiment with the qualities of the spaces. Slowly, by feeling what is best for them, they learn about their spatial needs and tastes. In this way they arrive at solutions that support their well-being and often these solutions are other to


Kartta
Satelliitti
HANASAARI
HANAHOLMEN
SOMPASAARI
SUMPARN
Subletting a desk in shared space in Kruunuhaka
Jose Cañada
€112 per...
KAISANIEMI
KAJSANIEMI
Musiikkitalo
Musikhuset
Nykytaiteen museo Kiasma
Kiasma
KLUUVI
GLOET
Helsingin yliopisto
Helsingfors universitet
Helsingin tuomiokirkko
Helsingfors domkyrka
Senaatintori
Senatstorget
Kauppatori
Salutorget
KATAJANOKKA
SKATUDDEN
Etelärantaan
Etelästranden
Etelärantapuisto
Etelästrandparken
Etelärantatalo
Etelästrandhuset
Etelärantakatu
Etelästrandsgatan
Etelärantarinne
Etelästrandbranten
Etelärantapuistikko
Etelästrandparkstigen
Etelärantapaikka
Etelästrandplatsen



Different face-to-face meetings from Open Doors events to problems-solving workshops are important. Their effect can be seen as a boost of activity in the virtual arenas of the network immediately afterwards. Image from Mushrooming Helsinki Facebook group.

what professional designers would do. Secondly, self-organizing co-working communities see left-over spaces as resources. They look for cheap rents, but they also look for spaces that allow for experimentation. Helping them allows urban developers to activate forgotten spaces and areas. Left-over spaces are rich in variety, and self-organizing communities further adapt them to fit their personal needs. In this way, a network such as Mushrooming creates a highly diverse pool of work spaces. The renovations that the communities make scattered around here and there, become visible in the city scale as a phenomenon of bottom-up urban repair. Thirdly, I have found that it is especially the spatial opportunity that feeds the development of these experimental communities (Alatalo, 2018). Thus, it is in the hands of us architects and urban developers to facilitate a vibrant experimental culture in the cities.



Many self-organizing co-working communities see value in raw spaces as these spaces allow for experiments. For example, sculptor Rankka's space needs to allow for castings that sometimes fail. Photo by Wang Mandi.

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KATJA MAUNUNAHO FINLAND



Katja Maununaho is an architect and researcher. Her research interests focus on the relations of spatial, functional, cultural and social factors in the urban environment and on questions of design in the context of increasing diversity in urban dwellers' everyday life.

She is currently working as a project researcher in the Dwellers in Agile Cities research project and on her PhD research at the School of Architecture in Tampere University of Technology. In addition, Katja Maununaho works with user-oriented housing design cases in her architectural office Arkkitehtitoimisto Huvila Oy in Helsinki.

DIVERSITY SCALES FOR INTEGRATED HOUSING IN THE MULTICULTURAL CITY

"We have to deconstruct both 'the public interest' and 'community', recognizing that each tends to exclude difference. We must acknowledge that there are multiple publics and that planning in this new multicultural arena, requires a new kind of* multicultural literacy*" (Sandercock 1998, 30).

This presentation answers the challenge presented by Sandercock by drawing three diversity scales that provide a basis for considering spatial potentials for encountering difference in the urban environment. My previous research has explored the characteristics of private, semi-public and public shared spaces in intergenerational and intercultural urban housing projects in Europe. Following that work, the scales provide a tool for considering the implications of spatio-functional solutions in a multicultural city. They also highlight the importance of shared spaces that are located somewhere in the middle scale between the city and the home.

The socio-cultural forces of emerging cultural diversity, population aging, changes in the economy and work, demands of environmental sustainability, and the increasing activity of the civil society set needs for new spatial thinking in urban areas. In order to grasp the transforming urban condition, we need to build an understanding of how to develop architectural solutions for this situation. The established ideals of enlightened rationality in professional decision-making serving the needs of all fail to recognize the emerging diversity of everyday customs and needs that may be interdependent, intersecting, contradictory or even mutually exclusive.

Housing as an entity is an inseparable part of the city organism that is formed by physical structures, social processes, dwellers' everyday practices and the meanings attached to them. Within this setting, my ongoing research focuses on community-oriented integrated housing projects. The concept of integrated housing refers to solutions that link diverse dwellers, such as different age groups, or address ethnic or social diversity within one spatial configuration. I focus on cases that involve this mixing within one building or block, and follow Ebner's (2007, 11-12) expanded definition of the concept that calls for politically informed innovative solutions highlighting not just living side by side, but actually encouraging people to encounter diversity in the shared spaces and activities of the building or block. The focus in the research is on the analysis of shared spaces in the projects, looking for potentials to respond to the dwellers' needs and competences.

An essential aspect in the search for these kinds of spatial potentials is the awareness that the diversity of interests emerging from dwellers' everyday practices can create collisions and contradictions that must be taken into account in housing design. The scales demonstrate the cultural diversity to which both planning and housing design should develop situational



and contextual understanding and sensitivity. The scales also present an argument for the importance of shared spaces in different urban settings.

Parallel scales

The scale of multiplicity demonstrates the multicultural reality of the city in an age of migration. It starts from the global networks of international migration, works through national borders, and effects regional and areal development through processes of ethnic and social differentiation. It also shows its presence concretely in the streets, markets, schools, workplaces and housing estates of residential neighbourhoods and ends up in cultural and linguistic mosaics that define personal identities. Throughout the scale, cultural multiplicity affects everyday life in urban areas on many simultaneous levels. Though some levels may seem distant from the perspectives of housing design, an awareness of them being mutually present, layered, and potentially affecting each other is important. Through increasingly tight personal, communicational and economic global networks, a change in a seemingly distant level can make a difference in the local everyday context.

The scale of relations describes the fears, hopes and realities that are involved in relations between different dweller groups in the multicultural city. The logic of making distinctions between ‘us’ and ‘them’

creates potential tensions between different dwellers that must be taken seriously. Though the societal aims must be set to working towards equality of rights and opportunities as well as finding ways of getting along and recognizing different positions, we can't ignore the fears and anxieties that are linked to the setting. On the other hand, the scale illustrates that there are actual problems at both ends of the scale. The fear of active conflicts between different dweller groups as well as a nostalgic longing for a harmonious community are both hostile and exclusive toward difference. Living with difference is not harmonious but requires active and continuous work.

The scale of spatiality presents the range of spatial settings that are affected in the multicultural city. The traditional spatial distinction is made between the city and the home, the city being the place of unknown publics and the home that of intimate personal relations. In addition, civil society and its different identified communities are located somewhere in the middle ground. The disciplines of planning and housing design are present on the scale, both overlapping partially in the middle with urban design. The essential question that can be discussed using this scale is: Which level of spatiality corresponds best to the problems and needs that emerge from the other two scales? From the perspectives of integrated housing, I argue that middle-scale shared semi-public or public spaces that foster identifiable communities can be useful as places for working with difference at different local levels of the city. Both the specific spatial characteristics of these spaces, and the ways they are linked to form larger spatial configurations must be a key concern for urban housing design.

Picture sources:

1. Tanja Palmunen

2.1 The Official GDELT Project Blog [16.5.2018] https://blog.gdeltproject.org/mapping-the-geographic-networks-of-global-refugee-flows/global-refugee-network-nongeo/

2.2 Katja Maununaho

2.3 prometheus_lego /the police [31.5.2018] https://www.flickr.com/photos/89545521@N03/8147626571/in/photolist-dpYHwc-47U8zC-bMzWk-4AfNqz-8vM9AY-abhBkm-abeKXB-22kPMHo-abvm1q-9TVHp7-eaH74j-abrzMo-cXJ5Q-abCaFN-aweyyw-g6qJiT-hVzVXy-fZiNwT-adk2Ui-abeKHT-6kQ-Jz-absE8Z-abwxTk-acX1h6-dhFGeP-abxc1X-awew5b-adnQ-MA-abNp5y-TogbYf-bMzWG-dauvud-9RQ7jg-AZ351-abzjPz-dh-FwgW-abeFZP-9RQ3VF-dhFtAn-9RSTkL-abKx9R-adf81-dhFuoZ-TExN11-abNqt5-abDKSe-9RQo4V-abriXV-6kQLY-6BxV4V

2.4 Waverley Community Garden / Gardening across generations [9.4.2018] https://www.flickr.com/photos/d-olw-en-dee/8201727667/in/album-72157632057433482/

2.5 Katja Maununaho

2.6 Katja Maununaho

JEREMY TILL *UNITED KINGDOM*



Jeremy Till is an architect, educator and writer. As an architect, he worked with Sarah Wigglesworth Architects on their pioneering building, 9 Stock Orchard Street, winner of many awards including the RIBA Sustainability Prize. As an educator, Till is Head of Central Saint Martins and Pro Vice-Chancellor of the University of Arts London.

As a writer, Till's extensive work includes the books *Flexible Housing*, *Architecture Depends* and *Spatial Agency*, all three of which won the RIBA President's Award for Research. He curated the UK Pavilion at the 2006 Venice Architecture Biennale and also at the 2013 Shenzhen Biennale of Architecture and Urbanism.

CULTURES OF FLEXIBLE HOUSING

Eleven years ago, Tatjana Schneider and I published our book* Flexible Housing *(Architectural Press, 2007). It was the outcome of a three-year research project in which we collected multiple examples of flexible housing, analysed them, and came up with various interpretations and suggestions as to how to design flexible housing. By the end of this project and book we felt that the case of flexible housing was self-evident: Why wouldn't one design housing which is not open to adaptation by future users?

Tatjana and I were not naïve enough to think that our work would lead to a sudden rush of flexible housing design. However, we have encountered, particularly in the United Kingdom, an apparent hardening against the tenets of flexible housing, while at the same time noting that the conditions that support the argument for flexible housing have become still more evident. Increasingly fluid demographics: a rapidly ageing population; the rise of the citizen as participant and co-designer; the increasing use of modern methods of construction; the squeeze on affordable housing; the need for seeing buildings as part of a whole-life system. All these and more would suggest that the need and logic for flexible housing are greater than ever.

And yet these socio-spatial conditions appear to be overwhelmed by other forces, thus restricting rather than expanding the opportunities for, let alone the supply of, flexible housing. First of these is the dominance of the financialisation of the housing market, a stranglehold that has got still stronger in the years since we published the research. If housing is treated as another form of commodity for the market to exchange on a short-term basis, then there is no need for the long-term considerations of adaptability and flexibility to be designed into the system.

In fact the system is still worse than this. When we were doing the research, a developer said to Tatjana and me (with a scathing look at these idealist academics): "For a developer to design flexible housing

is like turkeys voting for Christmas." The reason is simple: if people are allowed, even empowered, to adapt their homes, then they will be more likely to stay in them. This then restricts the flow of houses into the marketplace, which is against the interests of developers and agents, who require the market to be in a permanent state of churn. Too many private houses just do not consider adaptability, and in some cases knowingly build-in obsolescence. Within this state of housing as a commodity there is no interest in how one might actually live – dwell – in the space. Instead all the focus is on desire and aspiration, on images of the final millimetres of surface rather than a deep understanding of the longer-term spatial dynamics.

The second reason that flexible housing design has been staunched is that the role of the architect has in many instances shifted. In the book, Tatjana and I make the argument that for truly adaptable and flexible housing to be achieved, the architect has to operate in the background, designing platforms for future living, rather than the normal mode of designing in the foreground. To design in the background is to be generous, because your marks are less obvious as you give over control to someone else. It is the difference between what we termed 'hard' and 'soft' approaches to design, in which the hard approach is that of the architect as determinist and controller (even under the premise of flexibility) and the soft is where the architect anticipates and allows the work to unfold over time. To design 'hard' in the foreground is the default mode for architecture because it is the way by which the designers claim their identity: through style, through taste, through tectonics.

In recent years it may be argued that the marginalisation of the architect within the overall processes of the production of the built environment has led to an increasing need for architects to showcase their aesthetic and technical claims. If the profession is left in some circumstances with the sole job of dressing up the spaces determined by capital, then those dressings have to become more distinct. Again, attention to the longer-term aspects of housing design fall by the wayside in the pursuit of immediate gratification and professional promotion.

With the identification of these two impediments to the development of flexible housing, we can then find suggestions for a way forward. In the case of the financialisation of housing, it is clear that flexible housing is unlikely to thrive in a solely privatised housing economy (such as exists in the UK). But in the public/private, public, and cooperative sectors, flexible housing makes complete sense, not least because the ability to change and supplement layouts, fixtures and fittings over time is an economic benefit. These sectors need to escape the short-term (and short-sighted) imperatives and norms of the privatised economy and to understand housing within a temporal perspective, as part of a whole-life-cycle analysis. If on the one hand this means spending more money up front in order to save money down the line, then this should be part of the economic model. And if on the other hand this suggests that buildings are handed over 'incomplete' (and I put the apostrophes in to signal that all buildings are unfinished when handed over to the user) for tenants/users to complete, then that should be considered.

But this can only be achieved in the context of a shift in architectural attitudes, from the hard to the soft, the foreground to the background. The easiest way to understand this is to see the architect not as the designer of objects (fixed in time, ruled by aesthetics) but as the collaborative designer of processes (temporal, multiple, sense-making). The design of processes expands the territory in which the architect operates, most obviously in the anticipation of what might come next without over-determining it. Changes to all architecture are inevitable, so the question becomes how best to enable this without resorting to generic frameworks. The consequence is that architects may lose their reified signature, their calling card to the world in the form of the perfect object. Instead they manifest their agency in other ways, and if these do not achieve shiny visibility, then this is for me so much the better, because the production of space needs to be shared, temporal, and social, and its effects extend far beyond the surface image.

In this way the design of flexible housing needs to be considered not simply as 'problem-solving' in an instrumental manner, but as part of a cultural shift.

MIKKEL FROST *DENMARK*



Photo Allan Toft

Mikkel Frost is a founding partner of the multidisciplinary Danish architecture office CEBRA, which he started together with Carsten Primdahl and Kolja Nielsen in 2001.

As a co-founding partner Mikkel Frost is at the head of CEBRA's creative work and strategic development, through which the office has gained recognition with award winning projects in Scandinavia and a growing international portfolio. Mikkel Frost has acted as partner in charge of some of CEBRA's most significant housing projects, such as the Iceberg residential complex, the Children's Home of the Future and the Grundfos Halls of Residence.

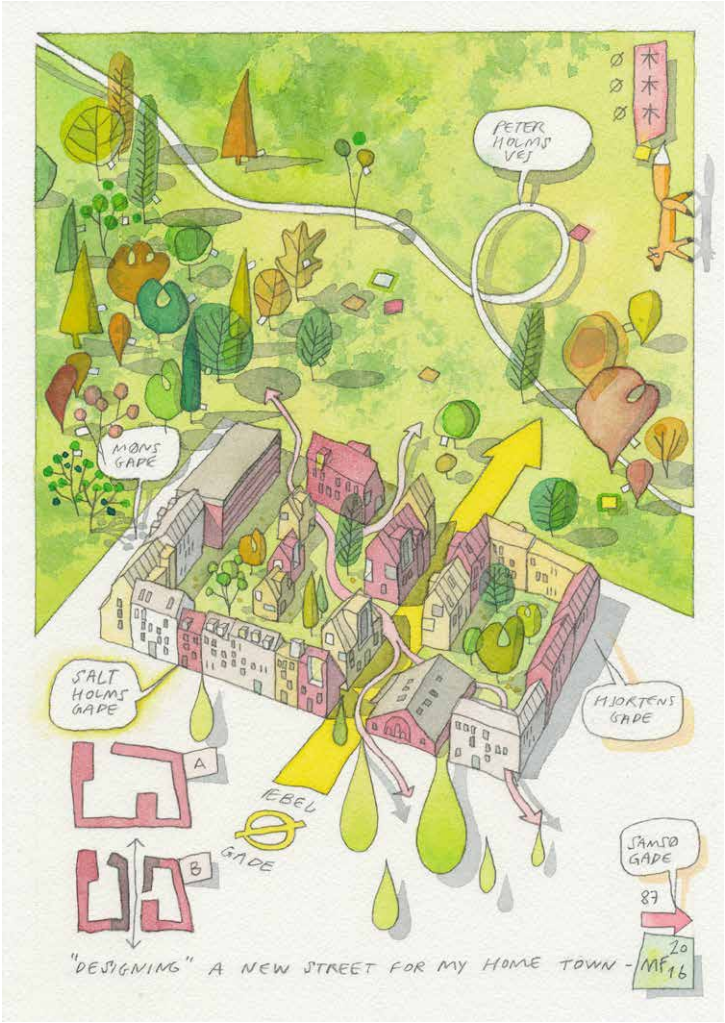
Mikkel Forst is well-known as a skilled and versatile illustrator, who possesses the rare skill of spontaneously visualizing his thoughts and quirky ideas in fantastic drawings with pencil, ink and watercolours as well as digital tools. He has his own unique style, which is known and respected in architecture circles. In 2016, two of his watercolours were accepted for the collection of The Museum for Architectural Drawing in Berlin, taking their place among works by some of the world's most influential contemporary and late architects.

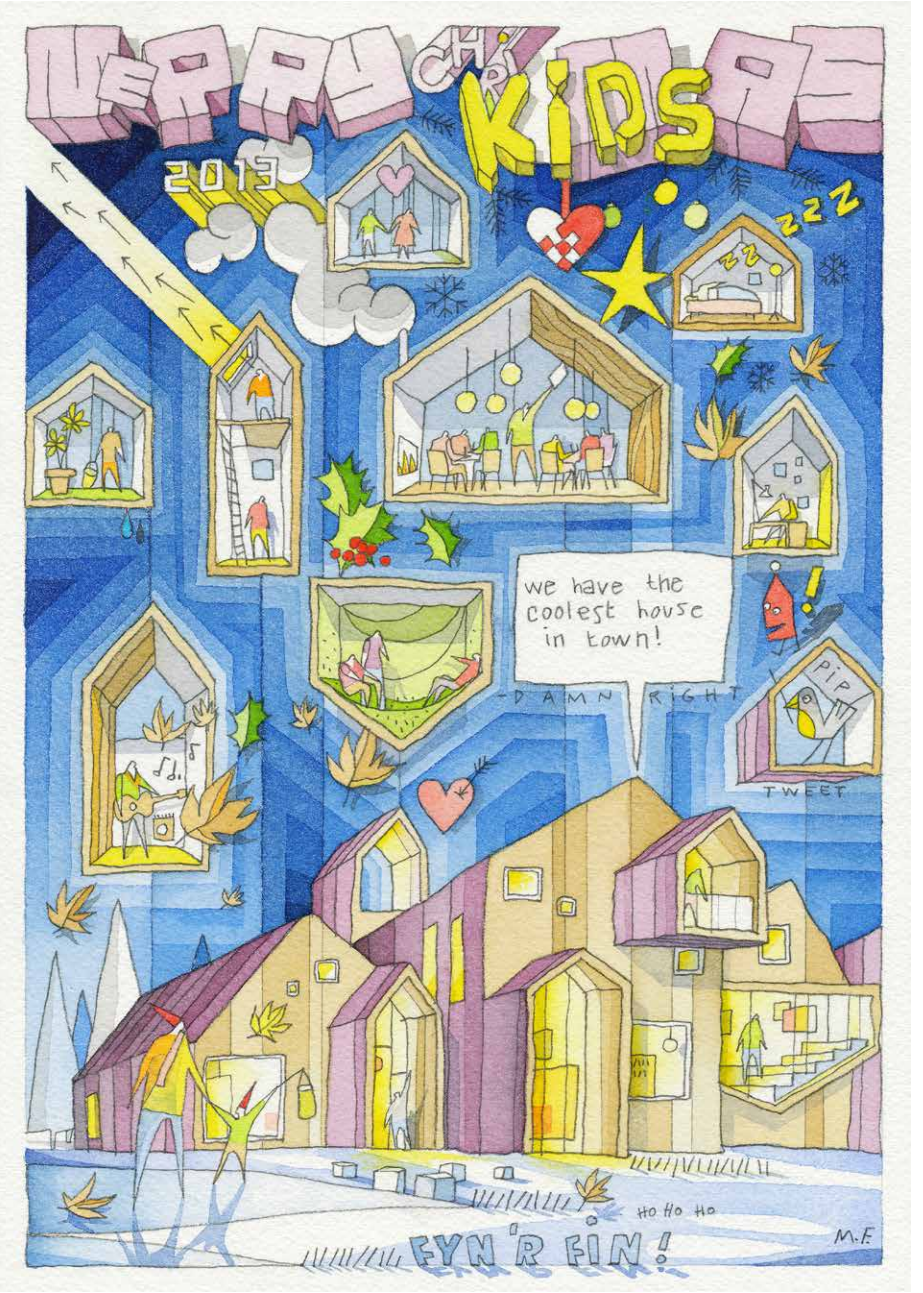
HOUSING IS HOME BUILDING

Your Home

When we focus on current challenges and the possibilities of future housing design, we deal with the seemingly obvious fact that we design homes for people in the broadest sense. This not only applies to archetypical residential buildings such as villas or apartment complexes, but it must also be considered when designing institutions, e.g. care homes or boarding schools, which cross over with other architectural typologies like health care or education. Our initial question when designing residential buildings therefore is: What defines a home? Is it where we sleep, where we have our registered address, or where we keep our belongings?

In general, we often base the answer to this question on experiences of a harmonious life seen in a historical context. This perception may not always be compatible with future needs and wishes, but rather relates to some basic qualities that cut across ethnicity, age and resources – for instance, utility access, views, community or identity. In other words, it is not necessarily a romantic perception that defines a good home, even though we refer to the past when thinking forward, but a token of what we expect of our physical environment in a modern context.

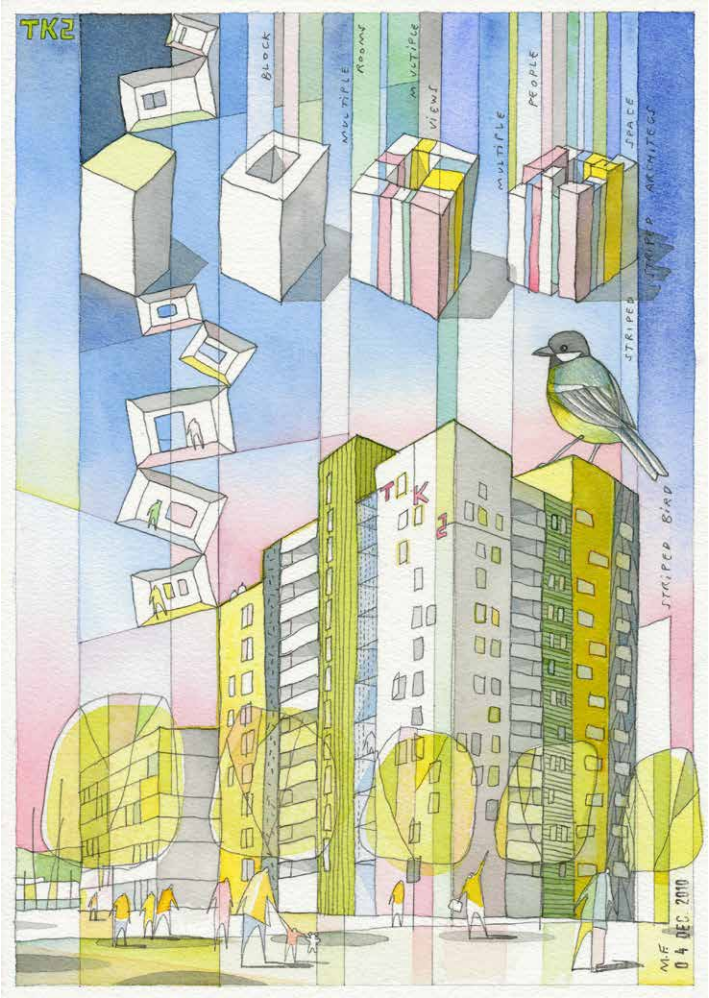


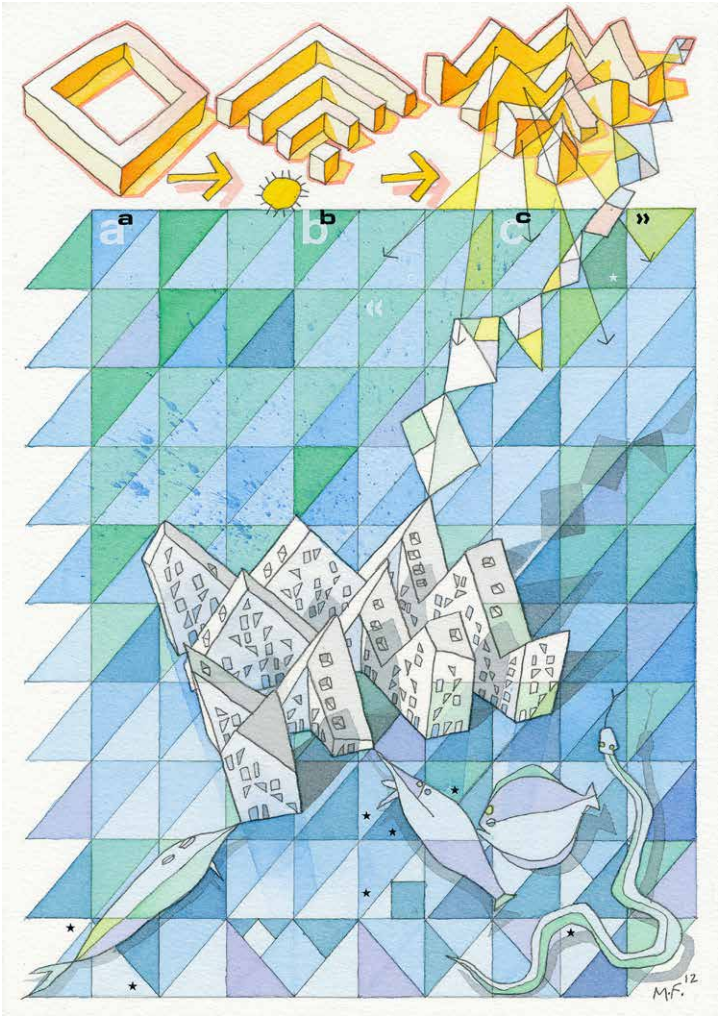

HAPPY CHRISTMAS
2013
KIDS
ZZZ
we have the coolest house in town!
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Your Neighbour

At the same time, recent history has taught us that the modernist one-fits-all strategy is not a viable approach to future housing design. Instead, we need to focus on supporting social diversity through our architecture as a driver for urban life and local communities. Diverse housings mean diverse residents, and a diverse constellation of residents results in vibrant urban areas. Even when designing for specific demographic groups, we must therefore aim at offering a variety of housing types to accommodate different family constellations, lifestyles, life situations and preferences to further social diversity and thereby contribute to a lively local community. Social diversity must be supported by spaces that encourage social relations and let people meet in varying settings, that is a dynamic framework that gives room for common activities and at the same time considers individual wishes in a varying group of residents.

Architecturally speaking, such diversity thrives in varied and subdivided designs, in which different volumes and scales are combined in a manifold expression that defines private, semi-public and public spaces. However, it is crucial that variations in building expression and organization are always contextually and functionally anchored. Variation for the sake of variation alone or an uncritical reproduction of historical architectural imagery faces the risk of becoming superficial decoration and even confusing the users.

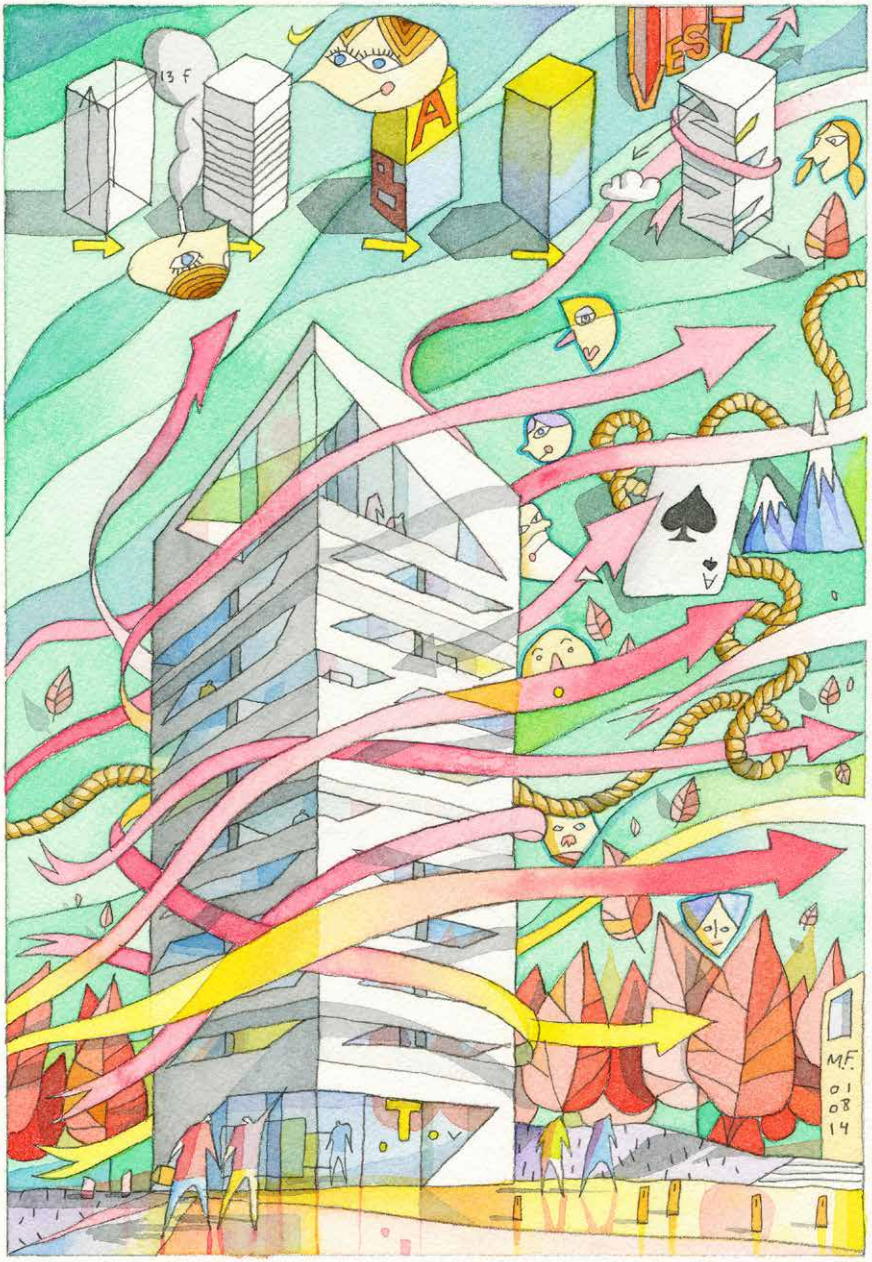




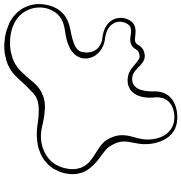
Your Neighbourhood

We must also bear in mind that our homes not only consist of the dwelling itself, but also the neighbourhood, the urban context in which it is located. Many would prefer a poorly designed dwelling in an attractive neighbourhood over an outstanding dwelling in a bad quarter. The real estate agent's mantra "location, location, location" is often the key, and the same is applicable to housing design. That is why we draw inspiration from, and find architectonic means in, the surroundings. We do this by looking at local building traditions, motifs and materials as well as the culture and climate and translating them into a contemporary and relevant expression. When combining and reinterpreting these architectural motifs, we do so with the conviction that they each possess a set of qualities which, in an adapted form, result in more than merely the sum of the individual elements. Together, these impressions are translated into a residential architecture with strong local roots that is varied in both content and expression, balancing diversity and coherence in relation to the residents, the individual dwelling, the building and the surrounding urban context.

Above all, what we call "home" is a feeling. With the above architectural approach, we aim at creating physical settings that combine both basic and exceptional living qualities, evoking that feeling in the people who spend their lives in the surroundings that we shape.


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The 14th International Alvar Aalto Symposium focuses on the current challenges and opportunities for future housing design and construction in urban areas. The topic is motivated by the fact that urban housing and living are in a state of paradigmatic flux. This urbanization will have an enormous impact on all areas of human activities: economic, ecological, social, cultural and others. At the same time, developments in building technologies, transport systems, water, waste and energy services and digital solutions are taking place. Right now, we need to discuss what kind of city we want to live in in the future.



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