ARCHITEKTURWISSENSCHAFT

Vom Suffix zur Agenda

Juan Almarza Anwandter, Jan Bovelet,
Michael Dürfeld, Eva Maria Froschauer,
Christine Neubert, Peter I. Schneider
und Gernot Weckherlin (Hg.)

Forum Architekturwissenschaft
Band 5

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Die Schriftenreihe *Forum Architekturwissenschaft* wird herausgegeben vom Netzwerk Architekturwissenschaft, vertreten durch Sabine Ammon, Eva Maria Froschauer, Julia Gill und Christiane Salge.

Was ist Architekturwissenschaft? Der Begriff lässt Unschärfen zu und kann so auf der einen Seite suggestiv und produktiv sein, auf der anderen Seite aber wirft er zahlreiche Fragen auf: Von welchen Architektur- und Wissenschaftsvorstellungen, sei es in der Geschichte oder in der Gegenwart, sprechen wir hier? Was meint Forschung unter dieser Begriffsklammer Architekturwissenschaft und mit welchem Material und welchen Methoden arbeitet sie? Welche Akteurinnen und Akteure betreiben Architekturwissenschaft und mit welchen Perspektiven? Diese Fragen waren der Gegenstand des 5. Forums Architekturwissenschaft unter dem erweiterten Titel „Vom Suffix zur Agenda“, das vom 14. bis zum 16. November 2018 an der BTU Cottbus-Senftenberg stattfand. Das Ziel der Tagung lag in der weiteren Klärung und Präzisierung des Selbstverständnisses, der Fundierungen, der Arbeitsfelder und der Potentiale von Architekturwissenschaft, gerade auch vor dem Hintergrund der vielfältigen Sichtweisen auf Architektur, für die das Netzwerk seit seiner Gründung steht.
Der vorliegende Band versammelt erstmals unter dem Titel „Architekturwissenschaft“ eine Reihe unterschiedlicher Aspekte des Zusammenkommens von Wissenschaft und Architektur und zeigt auf, welche Rolle das eine für das andere spielt, gespielt hat, oder in Zukunft als institutionalisierte Architekturwissenschaft spielen wird.

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II.

AKTEURINNEN UND AKTEURE DER ARCHITEKTURWISSENSCHAFT

ANTHONY RAYNSFORD

Ecology as Architekturwissenschaft

Sim Van der Ryn and the 'Soft Science' of Radical Design

This paper re-examines the meanings and origins of 'green' or 'sustainable' architecture, focusing on the discourses of radical ecology, particularly as these emerged in the work of California architect, Sim Van der Ryn. Known as one of the founders in the late 1960s of ecological design practice, Sim Van der Ryn embraced the full range of meanings attached the term, 'ecology', which cannot be reduced to 'science' in the biological or geo-physical senses. Following various strands of ecological thinking within the California counterculture, Van der Ryn proposed an epistemological break with architectural knowledge as specialized technique or 'technê', particularly as architectural modernists had imagined this knowledge as an extension of rational-industrial society.

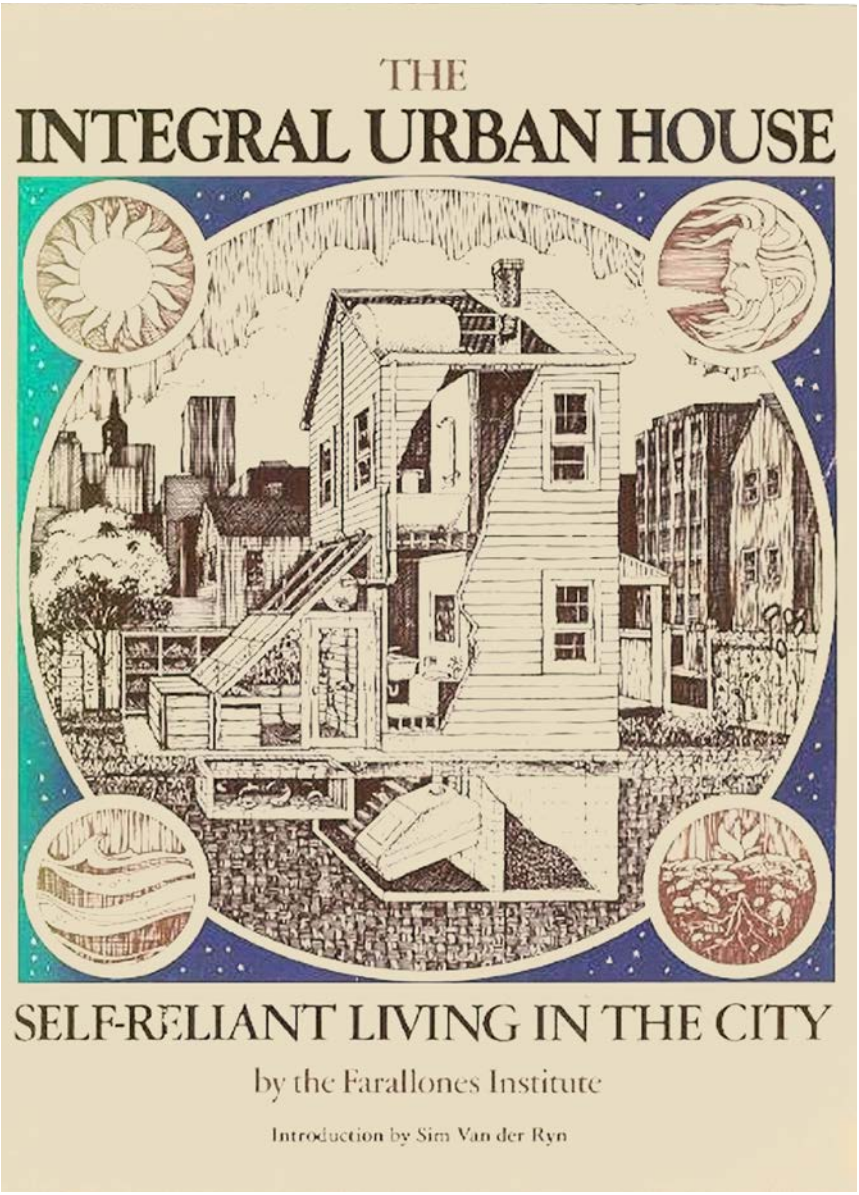
Contemporary architectural practices have increasingly based their authority, and sometimes also their aesthetics, on what has come to be called 'sustainable' (*nachhaltige*) or 'green' architecture, attached to all kinds of scientific research institutes and certification organizations (e.g. LEED). Architectural historians, likewise, have sought to trace the genealogy of green or ecological architecture in movements ranging from the English Arts and Crafts to the Bauhaus concept of the 'organic'.[1] Few, however, have questioned the epistemological basis of this type of architectural 'Wissenschaft', which combines building technology

1 See, for example, John Farmer: Green Shift: Towards a Green Sensibility in Architecture. Oxford 1996; Colin Porteous: The New Eco-Architecture: Alternatives from the Modern Movement. London 2002; and Peder Anker: From Bauhaus to Ecohouse. Baton Rouge 2010.

with environmental science and cultural-moral idealism. This paper, therefore, investigates some of the intellectual origins of contemporary sustainable or green architecture, focusing on the discourses of radical ecology, particularly as these emerged in the work of California architect, Sim Van der Ryn. Ecology, in Van der Ryn's discourse cannot be reduced to 'science' in the biological or geo-physical sense but extends equally to socio-political relations among 'designers' and 'users' who are seen as empathetically interconnected with one another, as well as with a natural, non-human environment or *Umwelt*. In an era in which so-called green or sustainable urbanism has been thoroughly assimilated within the most abstract and profit-driven forms of late capitalist urbanism, it is instructive, I believe, to return to the utopian and countercultural models represented in Berkeley between 1968 and 1973.

Sim Van der Ryn is now widely recognized as one of the founders in the late 1960s of what is now called ecological, green or sustainable architecture. As used by Van der Ryn and like-minded architects in this period, ecology connoted an idea of 'wholeness', extending to multiple layers of integrated totality: physically and biologically, in terms of climate, landscape and shelter; but also socially, in terms of mutual cooperation, and psychologically, in terms of integrated consciousness or existing as a 'whole person.' In the early 1970s, Van der Ryn founded an organization called the Farallones Institute, whose publications included *Outlaw Building News* (1972) and *The Integral Urban House: Self-Reliant Living in the City* (1978). (Fig. 1). As forms of architectural knowledge, such publications bridged a gap between scholarly knowledge, or architectural 'Wissenschaften' and the kinds underground, informal knowledge that had been widely practiced by counterculture in the late 1960s. Architectural historian Greg Castillo has described Van der Ryn as a "cultural *passeur*: an intermediary linking an accredited school of architecture with local purveyors of hippie knowledge and alternative expertise".[2]

2 Greg Castillo: Hippie Modernism, How Bay Area Design Radicals Tried to Save the Planet. In: Places Journal, October 2015. URL: https://doi.org/10.22269/151026 (May 15, 2019).



● Fig. 1: Book cover, The Integral Urban House. Source: Sim Van der Ryn and Helga and William Olkowski. The Integral Urban House: Self Reliant Living in the City. San Francisco 1978

The Integral Urban House is a prime example of this kind of hybrid architectural knowledge. It comprises neither a treatise, nor an encyclopedic manual; nor does it purport to expound architectural 'theory' as a unified discourse. Rather, it is constructed as the collaborative diary of Van der Ryn and others who sought to re-design an old frame house in Berkeley as an experiment in ecological living; it is a kind of collaborative *bricolage* of the moment.[3] In this experiment, ecology returns to its etymological origins in the Greek work *Oikos*, or household, as the inhabitants, who are also its architects and designers, design the house as a miniature ecosystem. Following the model of counterculture activist, Stewart Brand's *Whole Earth Catalog*, the book seeks to construct a network – or ecology – of knowledge built on iterative experimentation, collaboration, and dissemination of ideas.[4] As 'Architekturwissenschaft', therefore, the book represents not only a collection of knowledge about ecology, as applied to architecture, but also an ecology of knowledge.

Ecology, Radical Thought and the Built Environment

The intellectual roots of ecology as a scientific discourse go back at least as far as 1866 when Prussian biologist Ernst Haeckel, in his book *General Morphology of Organisms*, coined the term 'Oecologie' to define the study of the total set of relationships between the organism and its surrounding environment, in which we can include, in the wider sense, all conditions of existence: "Unter Oecolologie verstehen wir die gesamte Wissenschaft von den Beziehungen des Organismus zur umgebenden Außenwelt, wohin wir im weiteren Sinne alle 'Existenz-Bedingungen' rechnen

3 Sim Van der Ryn and Helga and William Olkowski: The Integral Urban House: Self Reliant Living in the City. San Francisco 1978.

4 For more about the connection between Stewart Brand's *Whole Earth Catalog* and architectural theories of ecology, including those of Sim Van der Ryn, see Simon Sadler: An Architecture of the Whole. In: Journal of Architectural Education 61 (2008), H. 4, pp. 108–129. Sadler particularly emphasizes the related idea of human 'co-evolution' and its potential relevance to current thinking about sustainable or green architecture.

können".[5] For Haeckel, himself an evolutionary biologist, these wider relationships were thus bound up in continual and reciprocal changes between organisms and their environments.

Haeckel's ideas were then taken up by the Scottish botanist and city planner Patrick Geddes who applied this biological idea of ecology to cities, regions, people, culture and institutions.[6] In Geddes view, cities and buildings were not separate from biological nature any more than economics was separate from soil, landscapes and the various organisms that supported them. Thus, the human being as a social and biological organism remained embedded within the regional world of plants, animals and minerals that constituted the wider landscape.[7] From Haeckel Geddes also derived the idea that cities, societies and organisms were all evolving in relation to one another, but that human societies had remained mired in obsolete, 'paleo-technic' patterns. Geddes' ideas were then expanded and popularized by Lewis Mumford's monumental 1938 book *The Culture of Cities*, which posed the stark choice of urban decay and destruction (Necropolis) or 'Bio-technic', 'organic' communities based on dispersed regional towns and the relatively clean technology of hydroelectric power. Significantly, Mumford correlated the environmental health of clean technology and fresh air with the social health of small face-to-face groups, which would re-instate more psychologically whole personalities.[8]

By the 1960's Mumford's ideas had been taken up by a new movement for radical ecology. In 1965 a New York-based anarchist Murray Bookchin, writing under the pseudonym Lewis Herber, published a pamphlet, entitled *Ecology and Revolutionary Thought*, in which he proposed that the science of ecology might provide an epistemological break, not only for scientific thinking about the interdependence of life forms but also for a political reshaping of society along anarchist lines, reversing the

5 Ernst Haeckel: Generelle Morphologie der Organismen. Berlin 1866, p. 296.

6 Volker M. Welter: Patrick Geddes and the City of Life. Cambridge 2002, pp. 131–135; Patrick Geddes: Cities in Evolution. London 1915.

7 Helen Meller: Patrick Geddes: Social Evolutionist and City Planner. London 2005.

8 Lewis Mumford: The Culture of Cities. New York 1938.

destruction wrought by hierarchical industrial society and its metropolitan malaise. Ecology was thus revolutionary insofar as its political demands were centered on deeper biological demands that extended from the health of the body to the spiritual and social senses of well-being. Bookchin imagined that such decentralized, anarchist communities would function both politically and biologically as ecosystems, involving intimate, face-to-face relations and economic interdependence on the immediate biotic environment. Bookchin's pamphlets appeared in dozens of counterculture bookstores across the United States, and were widely read by radical activists in Berkeley.

Sim Van der Ryn and the Soft Science of Radical Design

When Sim Van der Ryn attended architecture school at the University of Michigan in the late 1950s, he was quickly introduced to the Bauhaus methods that had come to dominate American schools of architecture in the postwar period. Meanwhile, the utopian socialist vision of Walter Gropius' Dessau Bauhaus had been tempered by the much darker view of industrialized society portrayed in Siegfried Giedion's *Mechanization Takes Command*, in which humans and animals alike become subject to the inexorable forces of standardized mass production. Upon graduating from architecture school, Van der Ryn visited the gleaming new Union Carbide Building in New York, recently completed by Skidmore, Owings and Merrill. Combining modular construction techniques with advanced theories of organizational management, the Union Carbide Building represented almost the perfect fusion of Bauhaus pedagogy and American corporate capitalism. Despite its much-vaunted lightness, openness and transparency, however, the building also reinforced the rigid and formal hierarchies and social roles of large corporate organizations. At the same time, its large floor plates, sealed windows and artificial lighting dramatically accentuated the building's separation from the weather, seasons and sounds beyond its hermetic spatial system. Van der Ryn quickly fled New York for California,

beginning a teaching career at the University of California in Berkeley.[9] Already in the wake of various urban renewal protests and critiques of the early 1960s, architects and planners within academia had become increasingly wary of the universalizing proclamations concerning 'modern man' or 'human needs' that had so often been used to justify modernist projects for a functionalist or 'rational' city. The University of California in Berkeley had become a major research center for the development of Cold War-era technologies, and faculty at the College of Environmental Design had begun to undertake architectural research into problems ranging from mass-produced building assembly to sociological research on the effects of buildings. At the same time, the University had become the focus of student protest against the technocratic production of 'knowledge workers.' Among architecture students and faculty alike, critiques of modernist functionalism took place against the background of the Berkeley Free Speech Movement, which had popularized the idea that the university was a kind of bureaucratic machine, producing standardized graduates, like so many IBM punch cards formed in the service of the military-industrial state. Declaring that their minds were not the property of the state or of the military-industrial complex, they claimed the campus as a space of liberated thought. By 1966, Van der Ryn had begun a parallel criticism of the institutionalized standardization he found in the university's new, modernist dormitories, built as part of a larger urban renewal plan for the South Campus neighborhood. In a 1967 study, entitled *Dorms at Berkeley*, Van der Ryn, together with graduate student Murray Silverstein, published a post-occupancy study of the nine-story modernist dormitory slabs that now towered over the older Victorian and Shingle Style houses of the South Campus neighborhood. Despite its social scientific discourse, *Dorms at Berkeley* took on a polemical tone against the social regimentation suggested by the dormitory architecture, quoting Free Speech Movement activist Michael Rossman

9 Sim Van der Ryn: Design for Life. Salt Lake City 2005.

on the needs of students to shape and personalize their own environments. Condemning what it called the “institutionalism” of the architecture, the report concluded: “A humanist view in architecture holds that individuals are responsible for their own development; they must define and meet needs for themselves, and so must influence the forms by which they live”.[10] Students, in other words, were not standardized users to be housed or passive residents to be molded into functional diagrams, but rather existential subjects of their own self-creation.

To meet the higher needs of complex users as ‘whole persons’, Van der Ryn proposed an epistemological break with architectural knowledge as specialized technique or ‘technê’, particularly as this knowledge had been imagined by architectural modernists as an extension of rational-industrial society. This project for radical design had already been made explicit in a 1968 working paper that Van der Ryn co-authored with a recent Dartmouth graduate named Robert Reich, better known today as former labor secretary and current professor of public policy. The paper, entitled *Notes on Institution Building* began with the proposition that modern, bureaucratically-governed institutions were dysfunctional insofar as they failed to meet higher human needs and provide what they called a “healthy society”. Higher human needs were here informed by psychologist Abraham Maslow’s famous hierarchy of needs, by which the lower needs for food, safety and shelter were supplanted over time, and as these needs were met, by higher needs for self-esteem, creativity and self-actualization. Individuals ideally grew over time towards increasingly autonomous and authentic selves, thereby liberated from mere existence and survival.

Accordingly, one of the main theoretical questions posed by *Notes on Institution Building* was that of how environments could be designed such that its users achieved a maximum degree of “self-fulfillment”. What under modernism had developed in the name of functional efficiency had now reduced people to

10 Sim Van der Ryn and Murray Silverstein: Dorms at Berkeley: An Environmental Analysis. Berkeley 1967, p. 58.

mechanical abstractions: “People are treated as cogs, standardized parts of a machine, personnel, things”. Design that merely carried out the quantifiable criteria of a bureaucratically driven, institutional client would merely reproduce the dehumanizing dysfunctions of that institution. The functional division of exterior space corresponded with the standardized, hierarchical division of architectural space: “Large office buildings, shopping centers, modern high schools and hospitals usually have a similar, repetitive, rectangular physical design. Inside, they divide people into similar, repetitive spaces – offices, stores, classrooms, or wards, all connected by long straight corridors”.[11] What Van der Ryn and Reich were criticizing were the very spaces of surveillance, control and discipline that had been perfected under industrialized systems of mass production and the division of labor promoted by Frederick Winslow Taylor’s scientific management. To the extent that existing powers and institutional clients demanded such spaces, they theorized, the institutions themselves must be challenged. The radical planner must plan both society and physical space simultaneously and in collaboration with those for whom the spaces were being planned. In the process, both the planners and the inhabitants or users would become co-conspirators in their own self-liberation from technocratic discipline. Thus, Van der Ryn refuted the earlier claims of Bauhaus modernists to solve social and environmental problems through rationalized mass production. Ecological architecture, by contrast, entailed re-thinking the entire system of production, consumption and social organization.

Ecological Knowledge and Networks of Knowing

By 1969, this idea of radical design had become virtually synonymous with ideas of radical ecology. Van der Ryn’s turn to radical ecology coincided with emergence of Stewart Brand’s *Whole*

11 Sim Van der Ryn and Robert Reich: Unpublished manuscript: Notes on Institution Building, p. 35.

Earth Catalog and the growth of informal knowledge networks that set themselves in opposition to establishment science.[12] It was also informed by the wider idea of an 'outlaw architecture' that might escape the constraints of dominant patterns of capitalist urban development.[13] For the Berkeley counterculture in the late 1960s, it was virtually a truism that the liberation of urban space from a technocratic geometry was a necessary corollary to the liberation of the self from technocratic discipline. For radical ecologists, the building of 'spontaneous parks' on vacant lots, or lots slated for development, became a strategy for 'reclaiming' land from an industrial-capitalist system that had not only alienated people from one another but had also created what they viewed as an urban wasteland, increasingly hostile to all life forms.

Thus, radical ecologists in Berkeley confronted what they viewed as collusion between corporate interests and city planners, symbolized above all by the new apartment buildings, dubbed "ticky-tackies", standardized units marketed to affluent newcomers, many of whom also commuted to office jobs in San Francisco. A splinter group of the Berkeley Peace and Freedom Party formed the group Ecology Action in January 1968 to translate their environmental and socio-economic critique of mainstream planning into a series of direct interventions. After the death of Chuck Herrick, an architecture student and co-founder of the group Ecology Action, fellow Ecology Action members announced: "The opening maneuver in the campaign against the Berkeley land barons will begin at the new Chuck Herrick Peace and Freedom Park this Sunday at 1 PM". As described in the local underground newspaper, *The Berkeley Barb*, people were invited to participate in a "plant-in" at the corner of Dwight and Telegraph, specifically on a lot that the city had designated for incorporation into a street-widening operation.[14] Ecology Action members carefully recorded the construction of the resulting

12 Sadler 2008 (note 4), pp. 108–129.

13 Felicity D. Scott: Outlaw Territories: Environments of Insecurity/Architectures of Counterinsurgency. Cambridge 2016.

14 Berkleyans Busy behind the 'Dozers'. In: The Berkeley Barb 5 (May 10-16, 1968), H. 9, p. 9.

Chuck Herrick Peace and Freedom Park through photographs illustrating the sequence of guerilla actions and official counter-actions: covering over the real estate sign that marked the site as private commodity; planting and landscaping the park; a city bulldozer tearing up the park as it is demolished a few weeks later by city officials. Mingling a socio-economic critique of gentrification with an ecological critique of destructive urban redevelopment, Ecology Action posited the city, or at least a small parcel of it, as cooperative space in which the rules of abstract capitalist exchange could be suspended. It likewise generated an urban critique, simultaneously social and biological, of conventional housing and real estate development, especially its wasteful modes of real estate and lifestyle consumption.

Attention soon turned to actions by University officials to control its institutional territory. The rise of the bohemian, counterculture, and radical activist population in the South Campus neighborhood reinforced perceptions among many in the University administration that the South Campus neighbourhood was "blighted" and that only the mass removal of so-called substandard buildings could restore urban order, in a modernist functionalist sense, while simultaneously removing populations who were deemed to be troublesome at best and criminal at worst. In 1967, proceeding unilaterally with an ambitious campus expansion plan, the University acquired the remaining lots it did not yet own on the block between Dwight and Hastings Streets, evicting its residents and demolishing its buildings, mostly the large Victorian and Shingle-Style houses preferred by the student and counterculture population alike.[15] The University then promptly abandoned the site, having no funds, and some suspected no intentions, of building either a dormitory or anything else. The eviction and demolition thus left a gaping hole, in what many, not without reason, perceived to be a community under siege.

15 Peter Allen: The End of Modernism? People's Park, Urban Renewal and Community Design. In: Journal of the Society of Architectural Historians 70 (September 2011), H. 3, pp. 355–374.

For many Berkeley radicals in this period, the subsequent building and occupation of People's Park became the prime symbol for what they saw as a new, revolutionary relationship to social relations and urban land. In spring 1969, another group of radicals took out an advertisement in the Berkeley Barb, announcing that a park would be created on the site of the University lot by whomever showed up, willing to labor both physically and imaginatively. Over the course of three weeks a definite design emerged, including grass, trees, a playground, some benches and a performance stage. Many of the People's Park activists, in fact, described the often-difficult, slow and sweaty manual labor as a kind of joyful, liberating experience, precisely because it was felt to be self-initiated, unalienated labor. Likewise, the park was felt to be a liberated zone in which the hierarchical rules of bureaucratic order and capitalist exchange had been miraculously banished. In the notorious events that followed, the State of California, acting on behalf of the University became an almost ideal caricature of militaristic and technocratic repression that could symbolically stand in for everything that the counterculture activists opposed. On May 15th, the University administration, ignoring requests for negotiation and acting under direct pressure from Governor Reagan, fenced off the site of People's Park in the early morning hours, thus dramatically reasserting its property rights and treating the park occupiers as trespassers. In the wake of the protests that followed, the governor ordered National Guard troops into the city. At one point, a helicopter flying overhead, dropped canisters of tear gas over the campus, into which protesters had been unwillingly corralled by gun-wielding soldiers. Such events immediately thrust People's Park onto the international media stage.

For Sim Van der Ryn and other radicalized faculty in Berkeley's College of Environmental Design, meanwhile, People's Park became a living experiment in cooperative, 'spontaneous' design. For Van der Ryn, People's Park became a living illustration of such principles of radical planning and also, in the process, confirmed the superiority of what he called the "new culture", another name for the counterculture. Van der Ryn had been brought down

to the site quite early in the process by some of his students who were involved in the construction.[16] In a July 1969 report, entitled *Building a People's Park*, he describes encountering Bill Miller, one of the original planners, who invites him to a meeting at his house. There, he experiences an egalitarian social structure in which design is no longer the source of a single vision to be carried out by others, but all ideas have an equal chance, and nothing is planned out too far in advance. When someone in the meeting suggested that the park should have some kind of aesthetic standard, "[this] concern was dismissed by the group, who believed that a plan was contrary to the spirit and purpose of a park where each person could be creative and convince others to work on an idea if he could convince them of its value".[17] As ideas about the design of the park were allowed to freely compete in a kind of survival of the fittest, a group consensus would then spontaneously emerge which was, at the same time, expressive of each unique individual. Moreover, the gap or distance between architects and their users now seemed completely closed as the users and the designers were now one and the same. Van der Ryn noted how elements in the park, such as benches were "more natural, more comfortable, and more functional" than had they been the more usual, mass-produced variety.[18] It was the perfect ecological model of both design harmony and social order.

For those who saw People's Park as a representation of radical ecology, the particular plot of land mattered much less than the political paradigm shift that its occupation and design represented – a shift in communal, institutional and property relations that might completely alter urban space, not just in Berkeley, but everywhere.[19] On May 28th, a group of activists proclaiming the revolutionary significance of People's Park organized a teach-in

16 Sim Van der Ryn: People's Park: An Experiment in Collaborative Design. In: Byrne Lowell, Frederick-Rothwell (Hg.): Design on the Edge. Berkeley 2009, p. 152.

17 Sim Van der Ryn: Unpublished manuscript: Building a People's Park (Berkeley: College of Environmental Design, 1969), p. 4.

18 Van der Ryn 1969 (note 17), p. 10.

19 For a detailed discussion of the rhetoric and practices of liberated territories in Berkeley in this period, see: Anthony Ashbolt: A Cultural History of the Radical Sixties in the San Francisco Bay Area. London 2013, pp. 115–113.

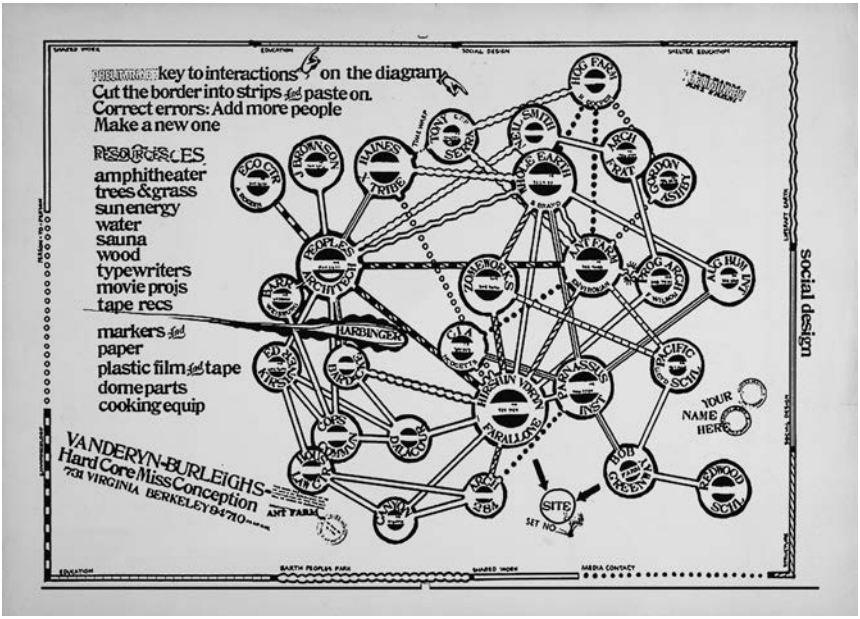
on the University campus on the topic, “Ecology and Politics in America”. The teach-in announcement deliberately linked anarchist politics with the science of ecology, stating: “The battle for a people’s park in Berkeley has raised questions that […] reach into two worlds at once: the world of power, politics and the intellectual shape of American society on the one hand, and the world of ecology, conservation and the biological shape of the environment on the other”. Then, drawing this abstract connection into a succinct metaphor, the announcement continued: “Trees are anarchic; concrete and asphalt are orderly and tractable”.[20] Nature, it was suggested, already implied a political order, opposing and resistant to the technocratic domination by artificial building materials and their codified boundaries. Invited speakers included Environmental Design faculty, including Sim Van der Ryn, representatives of radical student groups, and a wide range of writers and political activists.

In late 1969, Van der Ryn led a rural studio on his relatively remote rural property. It was also a chance to reflect back on the social order underpinning the design of cities as ‘organic’ forms. By 1970, Van der Ryn had become a central actor in a loose association of counterculture architects, planners, and ecological activists who were centered in Northern California and the San Francisco Bay Area but whose knowledge network extended internationally.[21] Many of these figures resided in Berkeley and had been central to the occupation and building of People’s Park.[22] New collectives, such as People’s Architecture, which drew on recent architecture and planning graduates, straddled the middle ground between paid consultants and unpaid activists. At the conference which Van der Ryn organized at the tiny town of Freestone in Sonoma County from 20 to 22 March, 1970,

20 Ecology and Politics in America: Anonymous pamphlet (1969): Special Collections, Bancroft Library, University of California, Berkeley.

21 See, for example: Caroline Maniaque Benton: French Encounters with the American Counterculture, 1960–1980. London 2011.

22 Jon David Cash: People’s Park: Birth and Survival. In: California History 12 (2010), H. 1, pp. 8–55.



● Fig. 2: Social Design Diagram. Source: Advertisements for a Counterculture. In: Progressive Architecture 51 (June 1971), issue 6, p. 71

these professional groups came together with counterculture groups, such as Ant Farm and Zomeworks, in order to: "learn to design new social forms, new building forms that are in harmony with life […] to build a floating university around the design of our lives".[23] Rejecting the usual hierarchies and distinctions between professionals and amateurs; artists and technicians; or consultants and activists, the Freestone Conference issued a diagram of affiliated groups thought to be part of this larger project, labeled "social design" (Fig. 2). Each group or individual was represented as a node in an expandable, indeterminate network of activity. This idea of social design was, in fact, a way of defining ecology as both an object of and medium for knowledge.

23 Advertisements for a Counterculture. In: Progressive Architecture 51 (June 1971), H. 6, p. 71.

Conclusion

For Van der Ryn, architectural knowledge was inseparable from chains of empathetic communication and experimentation that, he believed, would transform both architecture and society. His soft science of radical design, he hoped, would produce technical solutions out of collective needs based on immediate experience. This hope was, in some ways, a recapitulation of the utopian ideals of William Morris and his earlier attempts to unify art and life. It also echoed ecological-social ideals of Patrick Geddes and Lewis Mumford in uniting nature and culture within a larger idea of evolutionary design. It was also at the same time intimately connected to the revolutionary technological and social changes rendered by the dispersed networks that we now associate with internet technology but which have deep ideological roots in the California counterculture.[24] At its inception around 1970, Van der Ryn's model of Ecology-as-'Architekturwissenschaft' was conceived of as a collective practice of shared knowing and inventing that would bridge the differences between designers and users, or between experts and amateurs. Knowledge about ecology would be inseparable from an ecology of knowing, living and designing. As many of these original utopian hopes have faded along with the counterculture itself, 'green' or 'sustainable' architecture has steadily grown in importance as a branch of architectural problems, increasingly tied to large budgets, technical specialization, and high-profile development. It remains to be seen whether its original utopian aims can be revived, or whether 'green' architecture will simply sink back into technical, specialized expertise at the service of large, impersonal organizations and corporations.

24 Fred Turner: From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the rise of Digital Utopianism. Chicago 2010.

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Was ist Architekturwissenschaft? Der Begriff lässt Unschärfen zu und kann so auf der einen Seite suggestiv und produktiv sein, auf der anderen Seite aber wirft er zahlreiche Fragen auf: Von welchen Architektur- und Wissenschaftsvorstellungen, sei es in der Geschichte oder in der Gegenwart, sprechen wir hier? Was meint Forschung unter dieser Begriffsklammer Architekturwissenschaft und mit welchem Material und welchen Methoden arbeitet sie? Welche Akteurinnen und Akteure betreiben Architekturwissenschaft und mit welchen Perspektiven? Diese Fragen waren der Gegenstand des 5. Forums Architekturwissenschaft unter dem erweiterten Titel „Vom Suffix zur Agenda“, das vom 14. bis zum 16. November 2018 an der BTU Cottbus-Senftenberg stattfand. Das Ziel der Tagung lag in der weiteren Klärung und Präzisierung des Selbstverständnisses, der Fundierungen, der Arbeitsfelder und der Potentiale von Architekturwissenschaft, gerade auch vor dem Hintergrund der vielfältigen Sichtweisen auf Architektur, für die das Netzwerk seit seiner Gründung steht.
Der vorliegende Band versammelt erstmals unter dem Titel „Architekturwissenschaft“ eine Reihe unterschiedlicher Aspekte des Zusammenkommens von Wissenschaft und Architektur und zeigt auf, welche Rolle das eine für das andere spielt, gespielt hat, oder in Zukunft als institutionalisierte Architekturwissenschaft spielen wird.

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