



PLEASE FORGIVE OUR MESS!

Yes, we know that our garage area looks tacky, and no, we haven't decided to just embrace our inner tackiness! We want to let you know that Spence and James are renovating an old boat we recently brought down from Michigan, and until we know it won't sink when we put it in the water, it has to live in our garage. That means one of our cars has to be parked next to the garage, and the whole thing just looks low-rent. We plan to be done with the project by the end of July, and until then we'll do our best to minimize the mess. Please don't hesitate to let us know if you are hosting a social event and would like us to get everything out of sight temporarily!

Ann and Spence

Living in Almost-Places

by Sarah Ross

The history of American suburbanization is thick with comments from suburb dwellers similar to this one: "Safety is an issue, I feel safe in the community...we know the neighbors really well." These comments often affirm two things: there is solidarity with the familiar and there is something or someone who is on the outside of, or opposes, that solidarity.

While one can begin to unpack the psychic boundaries of race, class and

other that ooze from such common statements, what is not readily disclosed is the history and construction of legal boundaries that help enforce and maintain "safe" spaces, neighbors that we "know", and desires for a sense of place.

In many contemporary American suburbs, documents and rules travel from local governments, to developer, to home/apartment/condominium owner/occupier and eventually to Home Owner's Association (HOA).

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From Soros Realism to Creative Class

by Rena Rädle

Cultural foundations had a strong impact on cultural production in the region of the Balkans during the past decade. Analyzing their particular missions and international agendas for cultural policies, it turns out that their vocabulary is reminiscent of critical political practices and discourses from the 1960s and 1970s in Western societies. In this essay, I will trace the history of *identity politics* and *participation* and critically comment on why and how these ideas are implemented in the recent conception of European cultural policies. I will present examples of cultural production from Belgrade and Hamburg as examples of how cultural identity and participation are interpreted and put into practice. I will argue that the culturalization of politics is not solving the problems of inequality in neoliberal capitalism and that the discourse about the ambiguity of cultural identity practically supports the continuation of chauvinistic identity politics.

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Turbo Pub - Reconstruction Walk >> page 27 >>

Layers of a city

by Nikolett Eröss

Around this time last year,* anyone sitting in the garden of West Balkán - one of the most popular alternative pubs in Budapest, preserved like an island in the middle of a vast construction site, reminiscent of 1990s Berlin - could watch, as if in slow motion in a film, the life of the

The Shoreditch effect

by Benedict Seymour

Shoreditch, celebrated as the heart of London's creative and artistic scene, is an ex-industrial, increasingly ex-working class area in the East End of London, now severely gentrified. Located between the enormous wealth of the financial district in the City of London and the growing poverty of Hackney and Tower Hamlets, its flashmob-like explosion into cultural and economic life became the apple of urban policy makers' eyes in the late 1990s. Shoreditch's convergence of culture and commerce evolving out of a once lively clubbing, music and art scene has today reached a similar condition to that of Berlin Mitte or New York's Lower East Side. While the area now hosts blue-chip art galleries formerly based in the West End, the initial cultural elements that gave the area its charisma of community and experiment have mostly been killed off, priced out by rising rents, and supplanted by expensive apartments and culinary distractions - restaurants and bars - that make good the zone's new fashionability.

The creation and rapid extinction of cultural incubators - clubs, art spaces etc - in areas like Shoreditch

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city scape _____ p. 3-6

Russia's first underground monument... Now that dozens of neighborhood protest groups have joined forces, urban planning and "regeneration" has become the city's hottest political issue. Dmitry Vorobyev and Thomas Campbell

orientation _____ p. 7-13

What do you have that's totally tasteless? Things go better with Cookie Cola, and things go better with Bengali. Naeem Mohaiemen

living space _____ p. 14-18

Dostoevsky on your doorstep Let's cross the street. I'll introduce you to my people and show you the ropes. Tsaplya and Gliuklya

cultural standards _____ p. 19-23

Dresden's digital visions ...gazing upon the AMD factory camouflaged in eco-friendliness, I suddenly realized that I was being filmed. Inventory

changing neighborhoods _____ p. 24-26

Greenwich Peninsula ...what did they create - or, rather, what did the companies and corporations that they subsidized create? Owen Hatherley

urban development _____ p. 26-31

Istanbul waterfront After some seemingly minor tit-for-tat arguments at an opening, the galleries were attacked by a group of people from the neighborhood... Kathrin Wildner

historical view _____ p. 31-37

Videotaxi ...a gateway decorated with plastic palms leads to the "Egepalas" event center. Margit Czenki and Christoph Schäfer

flora and fauna _____ p. 38-42

Heste og Løven It melancholically shows the sadness and bitterness of a victory over an adversary who isn't one. Frank Lüsing and Alexander Rischer

services _____ p. 43-44

Vertical shift in real time Madonna del Ghisallo, patron saint of cyclists, protect the Earth's routes in all directions. Amen. Balázs Beöthy

sports _____ p. 45-47

Fizkul'turniki! Sew your sports trousers yourselves!

The Regeneration Games p. 45-47
by Mark Saunders



The California Herb & Spice Co. p. 41
by Christina Ulke and Marc Herbst



A walk to H. p. 21-23
by P. Lange-Berndt and U. Täubler



Romanian way of fundraising p. 3-4
by Felix Grimm

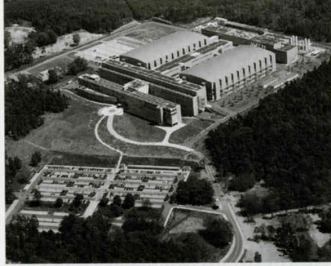


Hunyadi square, Budapest p. 41-42
by Gabó Bartha, KAP-HT



rigidly determined as it was during the GDR. Furthermore, "Silicon Saxony" also seemed symptomatic of the economic and cultural processing power of the microchip that was steadily erasing and reformatting history. As I called to mind this digital fantasy of reconstructed Dresden, I wondered about the exception of the synagogue.

Although the new building had been an almost contractual obliga-



tion before the Frauenkirche could be rebuilt, an archeological reconstruction was never even proposed since Gottfried Semper's original had been blown to bits by the Nazis in 1936. However, the new design, also seemed like a giant pixel, serving

more as a mausoleum rather than for a living congregation. Whereas, Semper's design sits amongst a catalogue of digital recreations in a project by the Darmstadt technical university. Perhaps it was only right that Semper's synagogue should remain a digital ghost.

For, like the design of software itself, there is something deeply and oppressively alienating in all the computer-driven assumptions of architects, designers and politicians that, once their vision has been applied in society, their consequences are often aggressive, arrogant and occasionally devastating. In the midst of my nightmarish reverie, gazing upon the AMD factory camouflaged in eco-friendliness, I suddenly realized that I was being filmed. Then another security guard arrived in an unmarked car and asked what I was doing. After a short argument, in which I explained that I was only interested in architecture and that I wasn't actually trespassing, I was politely asked to leave.

Inventory took part in the Living Magazine, Hamburg 2007.

Shoup. The requirement that commercial and residential buildings require off-street parking in many cities represents a public subsidy of "free" parking in the neighborhood of \$374 billion per year. The costs of free, or cheap, parking are hidden in higher housing costs, higher taxes, and environmental degradation. By valuing parking at rates based on supply and demand, Shoup figures that the market can solve the problems created by decades of urban planning policies.

In the early 16th century, Sir Thomas More wrote in his famed text "Utopia" that the fictional citizens considered wasted land a "just cause of war, for a nation to hinder others from possessing a part of that soil, of which they make no use, but which is suffered to lie idle and uncultivated." The connection between land use, utopian desires and conflict seem as present in today's reality as in his pre-modern fiction. Through his account of "Drosscapes," Alan Berger argues

that both anti-sprawl New Urbanists and suburban horizontalists view the conflict over land use to be essentially one over waste. As Berger notes, urban life and waste are inseparable, it's the different interpretations of waste, the different utopian visions, that generate the conflict.

Despite the stark difference in land use policies between the anti- and pro-sprawl constituencies, there is a historical reason to be concerned about another component of land use that seems to be considered "waste" by both sides: whole populations of people. The urban descendants of those who lost their housing and employment in the construction of urban surface lots are likely those being displaced as those same lots are built over with condos and "multi-use" office complexes. If there is a war going on over land use, it's being fought by factions of the same army, on the soil of unwilling participants.

A Walk to H.

Contact with lawless grounds

by Petra Lange-Berndt
and Uwe Täubler

In 2004, Mona Hatoum exhibited her site-specific installation "Lookout" in the domed hall of the Hamburger Kunsthalle. The artist was drawing on Jeremy Bentham's concept of the panopticon – the visibility of individuals under a system of centralized observation:¹ "Lookout" consisted of three surveillance cameras and projectors, three microphones and six loudspeakers that transferred images and sounds from the surrounding area onto the curved walls of the building. Playing with the omnipotent view Michel Foucault describes as typical in a surveillance society that locks people into the very mechanism of the panoptic machine they themselves maintain, the 180-degree projection spanned from the main road of the Glockengießerwall to the railway station and its tracks.² Hatoum also points to the surveillance practices that determine our lives and control urban spaces. But despite this powerful gaze and its imaginary universal visibility, the most significant feature which locals associate with the specific urban contact zone of the main station was, surprisingly, not on display: The infamous open scene of hard drug use.

High cultures

In our project, we immersed ourselves in this lawless area to ask, firstly, how exactly can the social spaces around the main station that are inhabited by the addicted be described, and secondly, what kind of contact zones with other cultures can be observed?³ Mona Hatoum's airy view seems to uncritically reproduce state-determined power relations. The institutionalized culture, represented by the dome with its white walls, is not only situated above the traffic of everyday life but also ignores the drug trafficking of the "high" culture that goes on constantly below. Pills, cannabis, cocaine, heroin and crack proliferate in that scene and circulate everywhere in that area. Therefore, we would like to look downwards, and we mean this quite literally. Not only does the use of heroin and crack represent a loss in social standing, but this point of view also stands in for a subculture that examines urban structures with a functionality of its own. To be addicted to illegal psychoactive substances means to be driven, to be in a constant state of restlessness as well as to be prosecuted by the law while permanently searching for money. For the addicts, it is impossible to imagine a life without consuming drugs; they would do absolutely anything to procure those intoxicating substances: Around the Hamburger Kunsthalle drugs are injected, smoked, sniffed or taken orally. In this context, it is of special interest that junkies never seem to look up – not because of their miserable condition, but because they are constantly searching the ground. There seem to be two main reasons for this. The addicted are on the lookout for *Filter* (filters), which are the remains of drugs to be found in syringes and foil wrappers, or any remnants of tobacco. But there is much more to



Needle that was used for shooting up heroin

be discovered. Those who sell drugs set up *Bunker* (bunkers) to stash away their goods; if they are arrested they are not carrying anything illegal. This practice is well known and in order to find these hidden goods, addicts are constantly scanning pavements, parks, doorways, lighting systems, drains, and sewers so they can spot changes and dig up a possible treasure chest.

The invisibility of junkies and their point of view in Hatoum's installation is synonymous with the schizophrenic relation that German society has developed towards hard drugs like heroin. This synthetic substance first arrived on the market thanks to the company Bayer, which registered Heroin as a trademark; from 1898-1910 it was on sale in pharmacies and marketed as a non-addictive morphine substitute and cough medicine for children.⁴ Heroin was taken off the pharmaceutical market in 1958 only after several international bans; private consumption was made illegal under the country's narcotics law in 1971. Even today, heroin is produced for research purposes with government approval. However, while drugs are part of our society, they are not allowed to become visible. Addiction is not treated as an illness but as a crime and is punished by means of legal sanctions. It is symptomatic of this moral double standard that counseling services and help for the addicted exist side by side with police raids and expulsion orders.

This situation is mirrored by the urban contact zone under discussion. The main station is not only attractive to mainliners because it is the first space one enters when traveling to Hamburg, but also – as the sociologist Sabine Thabe has shown in her analysis of drugs and urban culture in many other German cities – because within this busy place it is possible to create anonymous, invisible spaces that are hard to control.⁵ During the daytime, activities like tourism and shopping camouflage and overlap with the illegal spaces of drug trafficking; at the same time drug-related crime and prostitution are possible in order to generate the vast amounts of capital needed. The ambivalent status of heroin produces specific urban areas. Because junkies have no legal ground to exist on, their spaces could be described as spatial blanks that are situated below or in parallel to official cultures. Accordingly, addicts are labeled as a marginal group and usually not considered by urban and regional planning. The consumption of illegal drugs takes place in urban spaces that are officially "dead" or non-existent: Pedestrian underpasses, the subway, traffic islands or virtual spaces that only materialize when addicts come together. However, if this process of

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Red Top Parking lot, across from Chicago's legendary Wrigley Field. Red Top is an unremarkable private parking operator, but one with deep ties to real estate development and Chicago politics. The notice to "Pay uniformed Red Top attendants only" is a reminder of less sanctioned parking scams common around Wrigley Field.



Boxed

by Attila Menesi and Christoph Rauch

Video: 1:39 min, looped
Camera: Sándor Bartha
Budapest, 2007-2009

This video represents a coherent, stand-alone piece of the otherwise rare visual material from a project that we launched in 2007. The footage follows a move which we carried out in public, while only a few people encountered the rest. These people are, apart from us, the leader of *Tranzit.hu* and two of her fellow curators, as well as the director of the *Fészek* artists' club together with his assistant and - lest we forget - the porter of the club. Everybody else knows about the transfer of the *Tranzit* office to the *Fészek* merely from hearsay.

"...so that the *Tranzit* office gets moved to the *Fészek* club. We come around and personally carry the office equipment from *Forint* street to the city center, across the *Margit* bridge. We arrange it in the

office of the club's management, which we move beforehand to the card players' rooms on the next floor. As a result, the gambling tables go to the *Herman* hall, on the top floor. Afterwards, a reception is held in the *Kupola* hall, where the members and guests of the two different cultural circles have the opportunity to meet each other. Everything that has been moved will later be returned to its original location..." (from the concept of the project).

Boxed was produced and published during a collective crafting session at *Places of Art*, an exhibition on the occasion of the 10th anniversary of *Index*, Studio Gallery, Budapest, 7 October 2009. See also the workshop *Boxed* at the symposium *Try again. Fail again*, reviewed by Mayte Kappel Rovira in *Fail Better III* (edited by Julia Dehme, Lisa Schmidt, Sina Wachenfeld), Kunstverein Hildesheim, 2010. A DVD of the video can be ordered via crf@projektgruppe.org



Tranzit.hu, www.tranzit.org



Fészek Művészkлуб, www.feszek-muveszklub.hu

KiP: Künstler informieren Politiker – Artists inform politicians

Voices from a video by Doro Carl

A: As a result of the Hamburg KiP initiative, every politician is "adopted" by an artist, so to speak. This artist then asks his "foster child": how did it come to be that 30 million Euros and Warehouse B were given to Mr. Tamm, what was the background for this political decision? [...]

C: ...on 12 February, 2004 the Hamburg Parliament unanimously voted to approve the plans for the Peter Tamm International Maritime Museum, with the Greens in abstention...

D: I have reason to believe that a large part of the collection gives the impression of glorifying violence while trivializing the causes and responsibilities involved in military conflicts...

B: ...and the agreed-to contracts and conditions are so scandalous and impracticable that I see a need for political discussion...

C: ...given the autocratic set-up, I don't see how public interest can have any influence on Peter Tamm's management of the museum...

D: ...700,000 model boats are to be installed in the harbor's Warehouse B, as well 35,000 ship construction-plans, many nautical instruments, paintings and graphics, and about 1.5 million photographs. [...]

E: The private sector can do a great job backing this sort of individual initiative, so why should the city finance this to such an extent? [...]

G: ...Peter Tamm has a rather odd notion of history: it's definitely not based on science...

E: What struck me is that the basis for the political decision, this concept they had, is like a caricature of mediocrity. What I found especially laughable and bad is point 6, "Life comes from the sea." Zoology, the evolution of eels, all this may come to mind... But the "scientific" author of this passage clears matters up: the topic is submarines. "Life comes from the sea," we're talking about the history of submarines,

and the visitor should "dive into history." [...]

B: How can you sign a contract with a private foundation, give it 30 million Euros, and then have absolutely no way for the government to have any influence or veto power with regard to what goes on there?

H: ...when you have a look at the collection, people seem to be quite absent, except for the presence of people as Kaiser-Chancellors, Admirals, and Commanders, that is, a history of domination. I think there's no place for this sort of museum today, we need history from below, oral history, and I wonder what cost it would take to whip up the oral history that's lacking here, from scratch. [...]

I: This is "my politician" in the KiP project. And the talk ended up being more difficult than I had imagined. [...]

E: Sights were set low as far as what was considered realistically achievable. My expectations of what should be changed to make this museum bearable were considered far too optimistic. The simple "urgent re-working of the concept by a competent team" would qualify as a great success. And that's a "small victory," the way I see it. Courageous, committed, political support, unusual projects, this all gets left behind within this culture-political self-justification strategy where politicians want to look good and get a lot of press for their "representative" projects. I consider this to be typically misguided behavior, and I would go in exactly the other direction.

I: And now for the big question: is the Maritime Museum coming to Warehouse B? No! Peter Tamm will find peace and come to his senses, donate the 50 million he has gotten to the "castaway rescue society," the other 15 million go to finance free artist studios, Hamburg and Warehouse B will become a great international art metropolis, wow! [...]

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materialization goes too far, if the blank spaces threaten to be filled out, junkies become the subjects of communal strategies of expulsion. In the past, instead of developing democratic town structures that would fit everyone, the scene was forced to migrate to other downtown areas – it was chased from quarter to quarter. Consumers of illegal substances are deprived of their spatial basis; the junkies' right to exist is rejected, but not the possibility of imposing sanctions on them. And obviously it is not of interest to monitor this group by making it visible because this would mean of officially acknowledging the addicted and give them a place in society.

Open prison

However, one could argue that those participating in the illegal drug scene do not want to be seen and at the same time the rest of society would prefer to overlook them. Up

to this point Hamburg does not seem any different from other large cities such as Frankfurt am Main or Berlin. But in 2001, during the election campaign for Hamburg's state government, things began to change drastically. In fact the specific drug scene in question never was an underground phenomenon given that it took place on a widely known central stage, the main station, right in the heart of a very prosperous city. Back then, you could see hundreds of



Plastic bag for dope among other substitute drugs

addicts on your way to the Deutsches Schauspielhaus (one of Germany's largest theatres) or to the fashionable cafes in the St. Georg quarter just behind the station. Most of the addicts displayed visible signs of neglect and illness that resist any kind of romanticization, and the concept of tolerating these blank spaces or grey areas came to an end as political strategies changed. Shortly after the election of an alliance between conservatives and the right-wing Schill Party, a novel policy was pursued by the new government in cooperation with the *Bürgerverein* (civic union) of St. Georg. Using massive expulsion orders, the constant subjection of public spaces to classical music or the closure of most consumption spaces, the scene was easily relocated and concentrated in one place – the building of an abandoned office that once belonged to the company *Wüstenrot* (cynically, an enterprise that helps to build middle-class homes). In the course of the new policy, it was let to the

registered charity *Jugendhilfe e.V.* (Youth Welfare).

At first sight it seems paradoxical that it was an ultra-conservative government that offered addicts an urban place to go after illegal activities like dealing or buying and consuming hard drugs, instead of tracking them down and punishing them. Looking in particular at the forecourt of this building, the atmosphere of the place resembles a market. Walking through the crowd, one is offered



Tinfoil for heating heroin or cocaine to inhale the smoke

A cultural lighthouse in Hamburg's HafenCity

by Cornelia Sollfrank

HafenCity is an urban development area next to the harbor in Hamburg. It is located south of the city center, only a few minutes' walking distance from the city hall. The basic idea is to "revitalize" a big part of the harbor area, as has already been done in London, Rotterdam and San Francisco. This area has an impressive size of 155 hectares.¹

Towards the cultural lighthouse

After the post-war reconstruction of the German cities, urban planners increasingly had to face the abandonment of inner cities as new homes often had been built in the suburbs, whereas the inner cities were the site of offices and work. When this problem was realized in Hamburg, a new urban model was planned, the City North district, and it was intended to shift office space away from the center. This was in the 1960s. The result was another barren desert of offices – in the newly built City North – while the inner city stayed soulless.

20 years later, another attempt was made. The idea of the new concept, called City South, was to combine offices and homes. However, the share of homes was too low, and consequently the new area was not attractive enough for small shops, cinemas, and restaurants. Today, another 20 years later, we have HafenCity. Having learnt from the past, a new university and cultural attractions in particular are supposed to guarantee a lively atmosphere.

The metaphor of the cultural lighthouse has been used in Germany, especially in the context of neo-liberal cultural policies, for some years. Different from the actual lighthouse, which towers above everything else and shows the right way, warning of rocks and other dangers, and illuminating the surrounding at night, the term "cultural lighthouse" is used for cultural attractions, e.g. big museums, spectacular architecture, cultural or science centers, big festivals etc. What is specific to the "cultural lighthouses" is that they feature apparently unique characteristics in the architectural

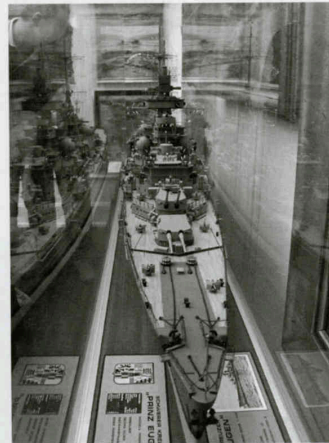
landscape. Their main task is to serve as an advertisement for the city. Huge numbers of people are expected to visit these sites and venues and to create the lively atmosphere. In the opinion of urban planners and politicians, attractive and lively urban areas are sites of business, sites where people enjoy spending their time, and sites where social problems are excluded. While the cities of today generally face the problem of "shrinkage," Hamburg's slogan and political guideline is "growth". Thus HafenCity is meant to be the site of not only one cultural lighthouse but of several.

- The Elbe Philharmonic Hall is a project for a philharmonic hall, built on top of Kaispeicher A, a gigantic old warehouse. In the shape of a large glass wave, the concert hall, planned by the Swiss architects Herzog and de Meuron, will sit on top of the distinctive warehouse building. It is Hamburg's attempt to create a landmark, replicating such effects as the Sydney Opera House or the Guggenheim Museum in Bilbao.
- A Science Center, planned by the Dutch architect Rem Koolhaas, will include an aquarium, a planetarium and popular science events.
- The HafenCity University will be "the only university of its kind in Europe," dedicated to education and research in "Built Environment And Metropolitan Development."
- The International Maritime Museum is another cultural lighthouse, whose background will be explained here in more detail.

The International Maritime Museum

The decision to establish the museum was taken in February 2005 by the city parliament without any votes against the project. The location of the museum is Kaispeicher B, the oldest warehouse in the ancient harbor warehouse district, built in 1878/79. It is conceived as a private museum, run by the Peter Tamm sen. Foundation. A private-public-partnership has been agreed upon

between the foundation and the city of Hamburg. Head and decision maker of the foundation is the collector Peter Tamm, who also has full and final authority over the museum's concept and realization. The contract between the city and the foundation allows Mr. Tamm total control over the design of the museum and decide upon its content. The city even signed away its right of veto. It contributes €30 million as well as the historic building, and the foundation contributes Tamm's huge private collection of naval objects, which will form the centerpiece of the new museum.



Model of heavy cruiser Prinz Eugen, Tamm collection; © VSA, 2008

For more than 40 years, Peter Tamm worked for the international Springer media group. Actually, his wish had been to have a naval career, but the war ended too early, when he was only 16 years old. He turned to journalism and started his career in the print media writing about naval issues. For 23 years Tamm held a leading position within the media group – being top manager of the daily tabloid newspaper Bild – and created a name for himself as being a right-winger, mainly in the late 1960s and early 70s, through campaigns against the political left (students' movement), thus bolstering sales just as well as his own

influential position. During the 1970s, he was one of the most powerful and best-paid managers in Germany, and he spent a fortune on expanding his maritime collection. In addition, he bought up small publishing houses specializing in more or less right-wing and militaristic literature. Although Peter Tamm never studied at any university, the city of Hamburg awarded him the title of honorary professor in 2002.

Artists informing politicians

In August 2005, the initiative "Artists informing politicians" started. Its basic idea was that each of the 121 members of the Hamburg city parliament was "adopted" by an artist with the aim of opening up a discussion about the museum. In a personal dialog, the "godparents" intended to inform their "godchildren" – the politicians – about the background of the museum and ask them about their individual reasons for their vote. Each participant was free to set their own focus regarding their reasoning as well as their aesthetic realizations.² The action was made possible by the publication of a little book, which provided reliable information on the content of the collection and on the background of the collector for the first time.³ The results of the action range from painting, photography, audio and video material to drawing, collage and texts, including a documentation of the media response: www.tamm-tamm.info

Talk as part of the Urban Contact Zone conference, Hamburg 2006.

- 1 See also tetrapak: HafenCity – an urban space?, in *Journal for Northeast Issues*, 2, 2003.
- 2 For more info about the action see Puffert, Rahel et al.: New art practices in the field of political decision-making, in *Afterimage. The journal of media arts and cultural activism*, vol. 34, nos. 1-2, 2006.
- 3 Möwe, Friedrich: *Tamm-Tamm. Eine Anregung zur öffentlichen Diskussion über das Tamm-Museum*. Hamburg: VSA (5th edition) 2008.

the opportunity to buy or sell things, and just as one would find in a stock exchange, and the addicts use their own language to describe the supply and demand of the day. For instance, *Stein* (stone) means crack, cocaine is called *weißes Heroin* (white heroin) and benzodiazepines are known as "starters". Additionally, in the building there is a *Drop Inn* for exchanging used syringes alongside counseling and other help services. And above all, while there are video cameras everywhere in the building, there is no camera that permanently surveys the forecourt.

Looking at technologies like television, video and the internet, Gilles Deleuze in 1990 described how the society of the panopticon – that Mona Hatoum is still preoccupied with in "Outlook" – had been replaced during the last three decades by open circuits of "ultra-rapid forms of free-floating control".⁶ Once a horror scenario, one could claim that permanent surveillance has lost its terrifying features because it is no longer the

state who does the monitoring, but rather mass media society observing itself. However, despite these tendencies to make everything public, the Wüstenrot building is kept secret. Even if the concept of this place might sound liberal at first, it could better be described as a sanction of a different kind: to make the addicted disappear and to put them into detention in a centralized camp. The forecourt is closed in on two sides by grilles and in this public space a legal



Diazepam (valium) and instructions for using a condom

and humanitarian twilight zone has emerged that is a locus for haphazard government actions and constraints. It would be absolutely wrong to talk about tolerance here because once in a while the police show up and arbitrarily arrest one or two people even though everybody in this place is engaging in illegal actions: The Wüstenrot building is in fact an open prison that does not need video surveillance, only random and free-floating control. And this control is not only assigned to the government and the police, but paradoxically also to instances such as the *Bürgerverein* (civic union) or the drug counseling and, above all, to the hard drugs that keep this cycle going.

Talk as part of the Urban Contact Zone conference, Hamburg 2006. The project is a cooperation between art historians Petra Lange-Berndt, Dietmar Rübél and addiction therapist Uwe Täubler. We are grateful to Nick Thurston for the proofreading of this text.

- 1 Exhibition catalog *Mona Hatoum*, Hamburger Kunsthalle, 2004, 130-134; Heinrich, Christoph and Nina Zimmer: *Mona Hatoum. Lookout*, 26. März bis 31. Mai 2004, in Schneede, Uwe M. (ed.): *Im Blickfeld. Die Jahre 2003-04 in der Hamburger Kunsthalle*, Hamburg 2005, 50-51.
- 2 Foucault, Michel: *Überwachen und Strafen. Die Geburt des Gefängnisses* [1975], Frankfurt on Main 1994; Exhibition catalogue *CTRL Space. Rhetorics of Surveillance from Bentham to Big Brother*, Zentrum für Kunst und Medientechnologie, Karlsruhe 2001-02.
- 3 Pratt, Mary Louise: *Imperial Eyes. Travel Writing and Transculturation*, London 1992.
- 4 Briesen, Detlef: *Drogenkonsum und Drogenpolitik in Deutschland und den USA. Ein historischer Vergleich*, Frankfurt on Main 2005, 65.
- 5 Thabe, Sabine: *Drogen und Stadtstruktur. Lebenswelten zwischen Rausch und Raum*, Opladen 1997.
- 6 Deleuze, Gilles: *Postscript on the Societies of Control* [1990], in *October*, vol. 59 (winter 1992), 3-7, here 4.