Production Sites

29–30 July 2015 | The Bartlett, UCL

UCL

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Production Sites: Resituating the culture of architectural knowledge

Production Sites responds to the need to explore the knowledge of architecture, and how this is produced through design, use or study of the sites and spaces we inhabit. Since the first association of architecture with the treatise, the drawing, and the printed book, its disciplinary knowledge has been linked with publications and relevant systems of representation. The initial reason was to establish an intellectual basis for architecture and distance it from its skill base in craft and building. Endowed with cerebral, creative powers, architects could now converse with patrons and learned men, scholars, poets and literati. Architecture became thus the function of the medium in which it was represented through images, drawings and texts, research and writing practice. The second major outcome of this tradition was that for a long time, architecture was framed by the intellectual effort of the architect, dressed in eloquent fashion The third implication is that it has stood apart from the wider operations through which buildings and cities are produced by designers, clients, users, regulatory codes, markets and infrastructures. Yet buildings and sites are more than authored objects, *ensembles* of ideas and images that are used to describe them, or passive containers for economic processes and societal interactions. The recent emergence of participatory design modes, digital technologies, and event-based models present alternatives that probe the divisions between discursive and non-discursive, real and imaginary sites, experiential and ideatic encounters, aesthetics and technology.

Production Sites is a response to fundamental questions on how site-specific knowledge conjures ideas on the wider relationship between architecture, meaning and culture. It scrutinizes new approaches to architectural knowledge by examining the sites and the ways in which architectural knowledge is produced. If architecture as a discipline has largely framed knowledge through formal styles, building types or sites for specific design action, what are emerging alternative sites, where knowledge is generated or from which it is also drawn? How do these relate to traditional sites and well-established typologies such as the architect's office, the university, the museum, the exhibition, or the library? How do new scenarios present an adaption or substitution of these frameworks? What are the modes of production that are related to these sites, and the associated tools and methods? Are language, text, drawing and other representational tools still at the core of making, using and knowing? How do they work as translations capable of refashioning buildings and sites? And, apart from architects themselves, are there other producers of knowledge relevant to the architectural discipline, such as users, curators, theoreticians, activists or "cross-benchers"?[1]

In contemporary art, theories emerge from a common thematic framework among groups of artists, providing the theoretical tools to analyse contemporary works.[2] In architecture Jonathan Hill's *Weather Architecture* shifts theory from the realm of abstract reflection to that of practice-based observation by addressing sites (landscape, weather) as co-producers of architecture and culture.[3] In philosophy, Gernot Böhme's conception

of atmosphere proposes the experience of physical sites and spaces as a source of theory, focusing on the user as an active participant, whose conscious presence in space forms an important source of architectural knowledge.[4] Bernard Cache's conceptualisation of architectural images expands disciplinary knowledge towards sites of imagination - places of becoming and unlimited potentiality.[5] In that, he readjusts the interrelations between architecture and the urban, in particular. The 'sites' of writing and their relation to ideas, objects or architectural spaces, are investigated in Jane Rendell's work.[6] At the interface of architecture and public art, Rendell explores the potential of theory as a form of architectural practice, and positions the spatiality of the text as a form of site-writing.

Contemporary theorists open up the debate about potential alternative sites for architectural knowledge and they frequently do so by querying the boundaries between architecture and its basic practices: theory and design; conceptualizing, writing and making. They approach architectural knowledge as an evolving practice that is intellectually positioned and physically situated, and in which the culture of place, the experience of space and the politics of location inform contemporary production of architectural ideas and frameworks. These site-focused approaches probe the question: how can knowledge drawn from the observation or analysis of the particular become relevant to the discipline at large?

The responses written and compiled in this booklet are presented through six broad thematic categories. The first one (Architecture and Atmospheres) focuses on atmospheres and their relation to inter-cultural use (Tina Engels-Schwarzpaul), ethical or aesthetic perspectives (Andrea Wheeler), site performance (Sarah Breen-Lovett) and strategic co-production (Wieczorek). For these authors, architectural knowledge can be best defined by situated practices, suspending ontological substances (Gernot Böhme), recognizing co-presence, shared affect and the imagination.

The second group (Data, Archives and Systems) looks closely at ways of organizing knowledge, by focusing on ordering methods, classifications and representations as strategic architectural devices. Taxonomies as organisational practices for self-quantification (Amy Kulper), combinatorial invention (Christopher Lueder), and the interior as spatial representation of the self (Ro Spankie) all provide knowledge bases for architecture. The contributions of these authors expose the generative force of quantifiable or associative arrangements in data, lists, ideas, books, décor and objects, spatialising knowledge through interconnections.

The two contributions in the third group (Architecture and Awareness) discuss the conditions at the base of educational thinking and practice. "Burning the knowledge map" to produce unknown terrains of exploration (Elke Couchez) and arguing for enactive cognition (Dulmini Perera), these two papers explore the production of architectural knowledge in pedagogical settings. Their purpose is to re-center humanistic perspectives and cognitive frameworks in the human-environment interaction.

The fourth group of authors (Architecture and Social Engagement) engages site-specific work, looking at social groups, meanings, values, conflict and ethics. From urban provocations in Detroit's declined environment (Catie Newell) to breaking barriers of race and nationality in community relations (Anne Warr), and from the links between socially-engaged architectural projects and neoliberal entrepreneurism (Sean Weiss) to landscapes of multiple voices (Thomas-Bernard Kenniff), the authors in this group amplify potentially productive tensions between social, political and economic problems and social responsibility.

The fifth group (Architecture and Creative Practices) explores phenomenal, historical and mythical times (Anne Bordeleau); real, imaginary and ideal sites (Logan Sisley); and artistic and poetic translations (Kristen Kreider and James O' Leary). These responses foreground the power of creative ways of seeing, implying that poetry and artistic practices can be all sites, or offer a site that holds individual and collective imagination.

Finally, the authors in the sixth group (Information, Cultural Narratives and the Knowledge Economy) draw attention to social, political and economic realities such as the neoliberal culture of flexible labour and the ubiquitous open plan (Francesco Marullo); the interaction between information flows and the space of the BBC newsroom (James Brown), and architectural replicas that promote national narratives over and above architectural intentions (Adam Sharr).

The overall aim behind *Production Sites* stems from a desire to understand 'sites' as active agents of architectural knowledge in the context of shifting intellectual frameworks, economic and socio-technological transformations. The idea for an ensemble of publications, interactions and events was to work as a production site in its own right, documenting, speculating and collaborating to encourage unexpected interconnections in order to reimagine architectural knowledge though alternative architectural histories, theories, practices and futures.

1 Markus Miessen, *The Nightmare of Participation (Crossbench Praxis as a Mode of Criticality)*, (Berlin: Sternberg Press, 2011).
2 Nicholas Bourriaud, *Postproduction*, (Berlin New York: Sternberg Press, 2002).
3 Jonathan Hill, *Weather Architecture*, (Oxon England: Routledge, 2012).
4 Gernot Böhme, Architektur und Atmosphäre, (Münhen: Wilhem Fink, 2006).
5 Bernard Cache, *Earth moves: The furnishing of territories*, trans. Ane Boyman, ed. Michael Speaks, (Cambridge, Mass. London: MIT Press, 1995).
6 Jane Rendell, *Site-writing: The architecture of art criticism*, (London: I.B Tauris 2010).

Programme

Tuesday 28/07

2.30–3.30 Welcome Afternoon Tea
The RIBA Bistro at 66

Wednesday 29/07 CONFERENCE DAY ONE
The Bartlett School of Architecture

9.00 Coffee and Registration

9.45–10.00 *Introductory Address:* Programme Leaders and announcements

10.00–12.00 Morning Session

1/ Tina Engels-Schwarzpaul
Auckland University of Technology
Atmosphere and Spatial Production In Between Cultures

2/ Andrea Wheeler
Iowa State University
Two Affective And Intertwined Space-Times Aroused By Atmosphere: On Material And Immaterial Architectures As The Prelude To A Proper Sharing

3/ Sarah Breen Lovett
University of Sydney
Palimpsest Performances

4/ Izabela Wieczorek
Aarhus School of Architecture
Atmospheric Dispositifs: Relational Entanglements and Fields of Engagement

12.00–12.20 Round Table One – *moderator:* Gernot Böhme
Darmstadt Technical University

12.20–1.30 Lunch Break

1.30–3.00 Afternoon Session 1

1/ Amy Kulper
University of Michigan
The Quantified Self as the Site of Spatial Production: Buckminster Fuller's Dymaxion Chronofile and the Advent of Life-Logging

2/ Christoph Lueder
Kingston University London
Book-worlds and Ordering Systems as Sites of Invention

3/ Ro Spankie
University of Westminster, London
Within the Cimeras: Spaces of Imagination

3.00–3.20 Round Table Two – *moderator:* Jonathan Hill
The Bartlett, UCL

3.20–3.30 Coffee Break

3.30–4.30 Afternoon Session 2

1/ Elke Couchez
KU Leuven
Burned Maps: Koen Deprez's Pedagogy of Placeness

2/ Dulmini Perera
University of Hong Kong
Beyond Autopoiesis: Embodied Cognition in Francisco Varela and The Case of the Barefoot Architects

4.30–4.50 Round Table Three – *moderator:* Sophia Psarra
The Bartlett, UCL

4.50–5.50 *Key Note:* Jonathan Hill

7.30 Conference Dinner

CONFERENCE DAY TWO
Thursday 30/07 *The Bartlett School of Architecture*

9.00–11.00 Morning Session 1

1/ Catie Newell
University of Michigan
Whereabouts

2/ Anne Warr
University of New South Wales
Autobiography informs space

3/ Sean Weiss
The City College of New York
Between Social Engagement and Neo-Liberalism

4/ Thomas-Bernard Kenniff
University of Montreal
Making Relationships: The Dialogical Landscape
Of The Barking Town Square As Production Site

11.00–11.20 Round Table Four – *moderator:* Tina Engels-Schwarzpaul
Auckland University of Technology

11.20–12.50 Morning Session 2

1/ Kristen Kreider + James O' Leary
Royal Holloway and Bartlett UCL
Open City: Architecture, Poetics and the Production of Not Knowing

2/ Anne Bordeleau
University of Waterloo, Canada
Sculpting with/in Time: Casting is/the Site

3/ Logan Sisley
Dublin City Art Gallery
Phoenix Rising: Art and Civic Imagination

12.50–1.10 Round Table Five – *moderator:* Adam Sharr
University of Newcastle

1.10 – 2.10 Lunch Break

2.10 – 3.40 Afternoon Session

1/ Adam Sharr
University of Newcastle
Buildings as Sites for the Production of Architectural Knowledge
Reflections on Replicas in Istanbul, Potsdam and Las Vegas

2/ Franscesco Marullo
TU Delft
Precarity as form of life: Architecture and freelance labour

3/ James Brown
Leicester School of Architecture
W1A: production sites and production sights

3.30–3.50 Round Table Six – *moderator:* Sophia Psarra
The Bartlett, UCL

3.50–4.15 Coffee Break

4.15–5.15 *Key Note:* Gernot Böhme
Final Round Table – *moderator:* Sandra Löschke
The Bartlett, UCL

5.15 *Closing Address:* Alan Penn, The Dean of the Bartlett
Programme Leaders and announcements

Tina Engels-Schwarzpaul

Atmosphere: In-betweenness and Intercultural Spatial Production

In our age of cosmopolitization, Urich Beck and Edgar Grande argued, the global Other is always and everywhere in our midst.[1] Around the same time, Doug Saunders, observing diasporic spaces produced and occupied by almost 130 000 Bangladeshi and their British-born children in Tower Hamlets in London, provided a suggestively atmospheric list of the buildings cramming Hamlet Towers' high streets: "money-wiring shops, Islamic finance offices, Bangladeshi travel agencies, Internet cafés, immigration consultancies, marriage-arrangement offices [... – all] devoted to establishing a homeostatic relationship between [Bangladeshi] village and [London] city".[2]

Spatial practices and local atmospheres co-determine the success or failure of established and arrival cities as platforms from which migrants can move towards citizenship. However, the intercultural use and production of space rarely features in recent Anglophone architectural theory. Questions concerning the modes and protocols by which cultures could encounter each other in co-existence or challenge (or how the co-production of intercultural space could take place) are still to be addressed in architectural theory.[3] Yet, if we follow Saunders or Nicholas Temple in his claim that architecture has an important part in cultural renewal,[4] a better understanding of intercultural architecture, and the many ways in which space is co-produced in urban cross-cultural relationships, is urgently needed.

Perhaps the impasse in Western thought concerning cross- or intercultural production of space relates to a peculiar difficulty of thinking in-betweenness. Philosopher Gernot Böhme attributes this inability to the subject/object relationships central to Western metaphysics since Aristotle. Böhme, who has keenly followed architectural projects for many years, holds that an ontology of substances cannot recognise the existence of something between substances, except in its dependence on them.[5] In sustained exchange with Japanese theorists, he explored the affinity between his concept of *atmosphere* and *ki* (air, atmosphere, heart, mind, spirit, mood, feelings). The deep entrenchment of *ki* in Japanese culture indicates a specific relationship with a force that is regarded as neither personal and interior, nor even specific to any entity: ki, undivided, belongs to and affects more than one person or entity.[6] These observations apply not only widely in Asia (as *ch'i* or *qi*), but also to Pacific cultures' *mauri* (or *mauli*), the life force inherent in everything.

Atmosphere (not something relational but the relation itself, or the co-presence of subjects and objects) is closely related to such plural, relational and diffusive concepts. Its experiential, site-specific quality and generative character further suggest that it can help re-conceptualise the co-presence and contributions of all participants in intercultural spatial production. For, as the primary reality from which subjects and object are first differentiated (and which continues to relate them after their differentiation), atmosphere affords conditions in which subjects and objects continue to share a common state.[7] From within Western philosophy, this view of relationships and mediation offers an alternative to the substance ontology underpinning Western architectural theory and practice and its subject/object division.

In this paper, I adopt Böhme's New Phenomenological approach in the context of post-colonial architecture in considering intercultural aspects of arrival cities like Auckland, New Zealand, and particularly its institutionalised intercultural typologies. Concrete examples like Unitec Institute of Technology's Pūkenga Faculty building (Auckland – Rewi Thompson) and the University of Auckland's Fale Pasifika (Auckland – Jasmax) will be explored alongside instances of spatial production occurring outside of mainstream Western frameworks: in diasporic or Indigenous footholds. How do atmosphere, ki or mauri feature in these diverse modes and sites of spatial practice? Can in-betweenness and expansion, *tapu* and *noa*, private and public, self and other be identified in their organisation? And how could an understanding of these aspects reorient architectural projects that are tasked to provide cross-cultural spaces? Can the diversity of atmospheres produced in intercultural spatial practices find common points of articulation? How, finally, can Western architectural theorists and practitioners, in collaboration with spatial practitioners of other cultures, offer something better than exotic versions of their home-made conceptions?

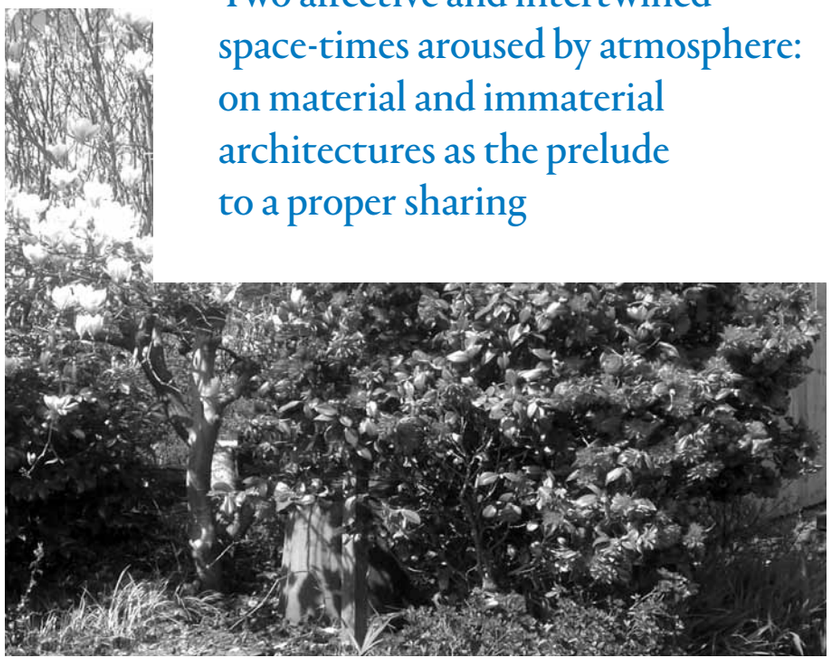
Endorsing Böhme's proposition that Western philosophy and architectural theory and practice, with their fixation on objects, are blind to a whole spectrum of possibilities and relationships, I suggest that non-Western systems of thought and spatial practices, together with Böhme's concept of atmospheres, can offer sophisticated insights into both relational production of space and spatial production of relationships. They do not depend on brick and mortar but recognise spatial articulation through different registers.

Understanding that the production of cultural knowledge and meaning, and the provision of spaces for this production, are currently undergoing fundamental transformations, we have to look for answers in new ways. For if we do not know how to look, we "have no place, no name, for the locus of our new world".[8]

1 Ulrich Beck and Edgar Grande, "Varieties of Second Modernity: The Cosmopolitan Turn in Social and Political Theory and Research," *The British Journal of Sociology* 61, no. 3 (2010): 409–43.
2 Doug Sanders, *Arrival City. How the Largest Migration in History Is Reshaping Our World*. (London: Windmill Books, 2011), 26.
3 Ross Jenner, "The Sage Handbook of Architectural Theory [Review]," *Fabrications: The Journal of the Society of Architectural Historians, Australia and New Zealand 24*, no. 1 (2014): 136.
4 Nicholas Temple, "Prologue: Cultivating Architecture," in *The Cultural Role of Architecture: Contemporary and Historical Perspectives*, ed. Paul Emmons, Jane Lomholt, and John Hendrix (London: Routledge, 2012), xix.
5 Gernot Böhme, *Aisthetik. Vorlesungen über Ästhetik als allgemeine Wahrnehmungslehre* [Aisthetik. Lectures on Aesthetics as a General Theory of Perception]. (München, Germany: Wilhelm Fink Verlag, 2001), 59.
6 Gernot Böhme, "Brief an einen japanischen Freund über das Zwischen," [Letter to a Japanese Friend] in *Interkulturelle Philosophie und Phänomenologie in Japan*, ed. T. Ogawa (München, Germany: Iuridicum Verlag, 1998), 236–37.
7 Böhme, *Aisthetik. Vorlesungen über Ästhetik als allgemeine Wahrnehmungslehre*, 54.
8 Saunders, *Arrival City. How the Largest Migration in History Is Reshaping Our World*., 2.

Andrea Wheeler

Two affective and intertwined space-times aroused by atmosphere: on material and immaterial architectures as the prelude to a proper sharing



Could we have a new thinking on global environmental concerns within the architectural conversation on atmospheres? Could this also attend to an ethic of sexual difference? In this paper, I examine the ways in which the philosophy of Luce Irigaray and her ethical and aesthetic perspectives create such a possibility. This new dialogue provides a prelude to an ecological approach wherein the definition of atmosphere emerges as one of energy, not fossil fuel-based nor renewable energy, but the energy of invitation needed for new subjectivities.

Despite the call from Juhani Pallasmaa for an ecological architecture that explores the potential of atmosphere to create our own existential foothold, the current theory of atmospheres in architecture largely overlooks issues of environmental ethics.[1] To understand the conversation on atmospheres from an ecological perspective however, different philosophies are required to enter the discourse.

For Irigaray, the problem in our relationship with natural and built environments is a symptom of an obsession with satisfying our needs rather than cultivating our desires; she argues that we have reached a point wherein we have almost forgotten how to enter an ethical relationship with the beings and things which compose nature. Her work has moved over the course of her career from criticism of the masculine bias within philosophy towards how to forge a relationship between men and women where both have their own relationality and where different approaches are culturally valued, protected and built upon.

No ordinary relationship exists in Irigaray's philosophy. *Sexuate* difference is a key term, which allows understanding of difference that engages with the distinction between nature and culture; *sexuate* difference, Irigaray argues, is the first biodiversity that we must take into account.[2] At this time in the world's history, perhaps more than any other, experiencing architecture shaped through conventional philosophical traditions is not sufficient to address the ecological problems caused, as suggested, by a tragedy in human relationships.

The current interest in architectural atmosphere is demonstrated by the popularity of Zumthor's *Atmospheres: Architectural environments, surrounding objects* (2006) and Pallasmaa's *The Eyes of the skin: Architecture and the senses* (1996), as well as in recent edited collections such as *Architectural atmospheres: On the experience and politics of architecture* (2014) and *Atmospheres: Aesthetics of emotional spaces* (2014). Zumthor wrote, "I enter a building, see a room, and in a fraction of a second I have this feeling about it".[3] As an immediately grasped indicator of the environmental character of architecture, one can describe atmosphere as a collaboration of a multiplicity of multisensory factors and even as a non-material experience; this is in sharp contrast to our traditional understanding of architecture, which has been interpreted as a material artefact experienced largely through the sense of sight.[4] Thus, atmosphere calls on our entire embodied and existential sense, stimulating and guiding imagination. Dufrenne posited that atmosphere is a "certain quality which words cannot translate but which communicates itself in arousing a feeling".[5] Architectural atmosphere thus cannot be associated simply with a characteristic of interior space, a design approach measuring ambience or mood, or a determination of illumination or of acoustic quality.

Dufrenne remarked that the object, in this case the architectural object, arouses a quality that communicates itself through affect. Atmosphere evokes; it stimulates; it promises; it feeds imagination; it is the prelude to new experience. It creates a space-time in excess of the expressed world of the object. Gernot Böhme suggested atmosphere is the prototypical 'between' space: "Atmosphere is something between the subject and the object; therefore, aesthetics of atmosphere must also mediate between aesthetics of reception and the aesthetics of the product or production".[6] In other words, atmosphere is a quasi-objective experience one can share with others; however, it cannot be described independently of the subject, nor of one's correspondents. Terms such as *energy* that are more typical of Eastern than of Western philosophical discourse seem more suited to describing such an experience. However, in "*Being Two, How Many Eyes Have We*", Irigaray argues that, even our looking constrains us to look at things in ways already understood, nevertheless, living things, natural things, offer a different opportunity. They can liberate our vision and enable new discoveries like a gift of energy, an inspiration.[7]

This paper argues that two affective and intertwined space-times, protecting material and immaterial experience, can be aroused by atmosphere. In this way new cultures of architectural knowledge could be created; meaning can be produced and shared worlds can be built through dialogue between the two. This recognition of co-existence is the prelude to the proper sharing required in our time. This is not an imaginary site of production. Rather it is an invitation to acknowledge the air we breathe as shared, our material resources are shared between us: plants, animals and humans. It is a profound acknowledgment of co-existence: a feeling that provokes an invitation to a new way of being and living together.

1 Juhani Pallasmaa, "Space, place and atmosphere: Peripheral perception in existential experience" in *Architectural atmospheres: On the experience and politics of architecture*, ed. Christian Borch (Berlin: Birkhauser, 2014), 12
2 Luce Irigaray, "Starting from Ourselves as Living Beings." Journal of the British Society for Phenomenology 46, 2 (2015), 103.
3 Peter Zumthor, *Atmospheres: architectural environments, surrounding objects.* (Basel, Boston, Berlin: Birkhäuser, 2006), 13.
4 Pallasmaa, "Space, place and atmosphere", 8
5 Mikel Dufrenne, *The phenomenology of aesthetic experience.* (Evanston, IL: Northwestern University Press, 1973 [1953]), 178.
6 Gernot Bohme, *Architectural atmospheres: On the experience and politics of architecture*, ed. Christian Borch (Berlin: Birkhauser, 2014), 43.
7 Luce Irigaray, "Being Two, How Many Eyes Have We?" *Paragraph* 25, 3 (2002), 144:

Sarah Breen Lovett

Palimpsest performances: contemporary performance art at Woodford Academy

WeiZen Ho in Palimpsest Performance #1
Photo: David Brazil

This visual essay explores the notion that contemporary site-specific performance art enables the most prominent aspects of an architectural site to be foregrounded in the experience of the spectator. This idea is related to Gilles Deleuze's notion of *any-space-whatever* as outlined throughout *Cinema II : Time-Image*.[1] In this context an any-space-whatever is understood to be a disconnected spatial experience, undefined by discernable characters, narrative or plot, where the performer and spectator is left to create new connections on their own. The apparent contradiction of working with site-specific art as *any-space-whatever* is removed when one acknowledges the parameters and experience of site is different for many people, and performance has the ability to transcend time and place. In addition to this theoretical basis, the argument is clarified through the curation of three site-specific contemporary art performances where artists approach the realm of meaning in a variety of ways. Examination of these performances is carried out through discussions with the performers about their intent and approach as well as integration with remarks made by members of the audience about their personal reading and interpretation of the works.

These performances have taken place an hour and a half drive west of Sydney in the Blue Mountains' oldest surviving building, known as the Woodford Academy. The site features a natural spring and has traces of rich Aboriginal heritage which was taken over by British soldiers, looking for a place to water horses. At a later stage the site became an inn for people on the way to the Bathurst gold mines from Sydney, it was also the first private residence in the Blue Mountains, the first guesthouse, briefly a sanatorium, and later a boys school. Today the building is a National Trust property, a historic museum and was most recently a site for a contemporary art series called *Palimpsest Performances*. The curatorial aim of this series was to loosen the dogmatic narrative approach to site-specific performance in places of historical significance. Before embarking upon the series, it was suggested that we should only deal with the non-indigenous histories with the site, as there was a separate research group developing projects in relation to its indigenous history. Out of respect, we aimed to address this wish, however this history of the site proved to be in the forefront of performers and audiences' minds, and as such this aspect became an unavoidable, predominant, and contentious aspect of the works.

Palimpsest Performance #1 by WeiZen Ho and Alan Schacher was a roving performance, where the viewer explores the architecture of the Woodford Academy, stumbling upon presences and discovering scenes and sounds emerging out of corners and crannies. This was a performative exploration with fragmented moments of ghosting, appeasement, ritual for place, habitation and imagined histories. The artists in this performance specifically avoided overt notions of meaning in order to keep the interpretative process for the audience as open as possible.[2] In *Palimpsest Performance #2* Honi Ryan and Ben Denham explore the land around the Woodford Academy and its resources as communication device. Through walking as art practice Ryan communes with the site, exploring and revealing its traces and history as a navigation tool. In this performance the audience is informed of the sacred past of the site that remain unexplained for a variety of reasons. The audience is then given white shrouds and cups of water and led on a silent walk around a range of significant silent markers on the site.[1] After this walking performance, the audience congregates around Denham's water sound-making device in the Academy's courtyard. This device is made from buckets of water on a pulley system that resonates with the sites geometries. It is calibrated to and echoes of layers of the site that relate to its indigenous and colonial past. *Palimpsest Performance # 3* by Clare Cooper and Monica Brooks was a conversation between two instruments in different parts of the Woodford Academy. Each audience member was given a map through the building, with a unique set of directions, so that the dialogue between the two instruments could be heard through and in context with different parts of the site. [3]

The chosen performers all have a sensitivity of working with site and an agility in using various communication devices that at once engage and question the role of the spectator as part of the meaning-making process. Rather than seeing the preservation and re-telling of historic knowledge of the significant site as paramount, these contemporary artists create obscured-meaning performances that question the social complexities of working in this way when the history of a site is so significant. It is illustrated that the obscured-meaning performances create a state of un-knowing in the audience, eventually drawing forth histories and understandings of site that are more deeply resonating than any construct the performances could present. In this way the any-space-whatever is a constructive element, where the act of unknowing becomes the generator for significant meaning-making. Within this context, the silence of the architecture and the site is given space to move forward and have a more prevalent voice in the generation of cultural memory.

1 Alan Schacher specifically cites Samuel Beckett's Theatre of the Absurd as inspiration for his performance style. Martin Esslin, coined this term in essay The Theatre of the Absurd, (Garden City, NY: Doubleday, 1961). While Ho refers her performance in relation to magical realism, as explored by writers such as Ben Okri, Gabriel García Márquez , Salman Rushdie and Jorge Luis Borgez.

2 Honi Ryan outlines two major references for her work, firstly Tích Nhât Hanh the Buddhist monk and peace activist, along side the peace promoting contemporary collaboration between filmmaker Wim Wenders and philosopher Mary Zournazi.

3 Clare Cooper references her practice to sound artists such as Brandon LaBelle, Hans Thies Lehmann, Pauline Oliveros and Francisco Lopez.

Izabela Wieczorek

Atmospheric *dispositifs relational entanglements and fields of engagement*

Werner Ruhnau and Adolf Luther, Flachglas AG, Gelsenkirchen, Germany (1982–1985) [Photo © Izabela Wieczorek (2014)]

The adoption of the French term dispositif ('device') as a catalyst for the present musings is not accidental. It alludes to Michel Foucault's notion of apparatus, something that transcends its merely technical connotations. Namely, an apparatus is understood as a "strategic ensemble" or "system of relations" between "heterogeneous elements" of both a discursive and a non-discursive nature, the visible and the invisible, between physical forms and processes, and its role in thinking about space as an active element, as a means of operation of social power and of control exerted over the body; as a device of knowledge production and action.[1]

In this regard, the coupling of dispositif with atmosphere is not arbitrary, for the latter similar to dispositif "can arise from the free interplay of heterogeneous elements" – as Sigfried Giedion already noted in his accounts on mechanisation in the mid-20th century, when the term "atmosphere" was not yet so firmly embedded in an architectural discourse. However, what is at the stake here is that Giedion intuitively identified atmosphere also with "intensity".[2] We might say, a particular intensity of affect that connotes specific bodily responses, if we refer to intensity in a Spinozian sense.[3]

Consequently, if we approach atmosphere as a dynamically engaging spatial phenomenon, one that conjuncturally acts as a detonator of action and interaction in both individual and collective terms, then the space wherefrom it emerges needs to be discussed as a relational milieu. Namely, a dispositif that draws out the dynamics of everyday life and experience, translating them into a graspable form, and shaping these relations through specific pre-scripted sensuous encounters.

Alongside these conceptual frameworks, this study aims at revealing agency implicit in architectural materializations, offering an expansion of the operational field of architecture through relational entanglements between theory and practice. Added to this must be a reconsideration of medium specificity and the transformation of disciplinary boundaries in thresholds that enable the emergence of what Rolf Hughes defined as "transverse epistemologies".[4]

The intended argumentation has a twofold dimension. Firstly, through the scrutiny of the notion of atmosphere as a spatial phenomenon, the aim is to reflect upon its implications for architectural production. That is, to explore ways of thinking and shaping reality, this through relations that acknowledge a complexity of the material universe disclosed through human and non-human as well as material and immaterial forces. It also aims at rendering how this context emerges from the integration of other disciplines, thus fostering a reconceptualization of perceptual experience and a redefinition of spatial epistemologies.

Secondly, in doing so the objective is to expand the range of knowledge of atmospherics, presenting it as a material practice as well as arguing that despite the fact that it has flourished over the last few decades, strongly influenced by writings of contemporary philosophers such as Gernot Böhme, or Peter Sloterdijk – to mention but a few – the conceptual foundations and protocols for the production of atmosphere might be found beneath the surface of contemporary debates.

Moreover, unlike many accounts of atmosphere, which primarily revolve around its perceptual dimension from a theoretical standpoint, this study focuses on what might be denominated as techniques of the atmospheric. That is, it aims at providing an inventory of tools and methodologies deployed in the production of atmosphere, exploring a multiplicity of conditions that constitute their resonant origins – i.e. the production sites from and within they have emerged. Nevertheless, the aim is not to compose a linear historiographical narrative, neither to present a complete atmospheric taxonomy. The intention is rather to use selected works and practices as instruments for illuminating what has remained overlooked or hidden – i.e. for mapping the fleeting shadows of forgotten knowledge.

Accordingly, among many examples that might be identified with proto-atmospheric praxis, it is the oeuvre of German architect Werner Ruhnau that comes to the fore as paradigmatic for illustrating previously outlined assumptions. Situated broadly within the field of trans-disciplinary collaborations, Ruhnau's work operates on a number of levels, or rather within intermediate realms. That is, between the material and the immaterial, art and architecture, body and environment, action and performance, promoting what his friend and collaborator Hugo Kükelhaus – philosopher, artist and educator – defined as "differential states of experience".[5] Along these lines, joint projects with artists such as Yves Klein – with whom Ruhnau worked initially on "aerial architecture" – or Adolf Luther – who searched for a method for rendering the impalpable – create a laboratory for decoding the meaning of atmospheric dispositifs.

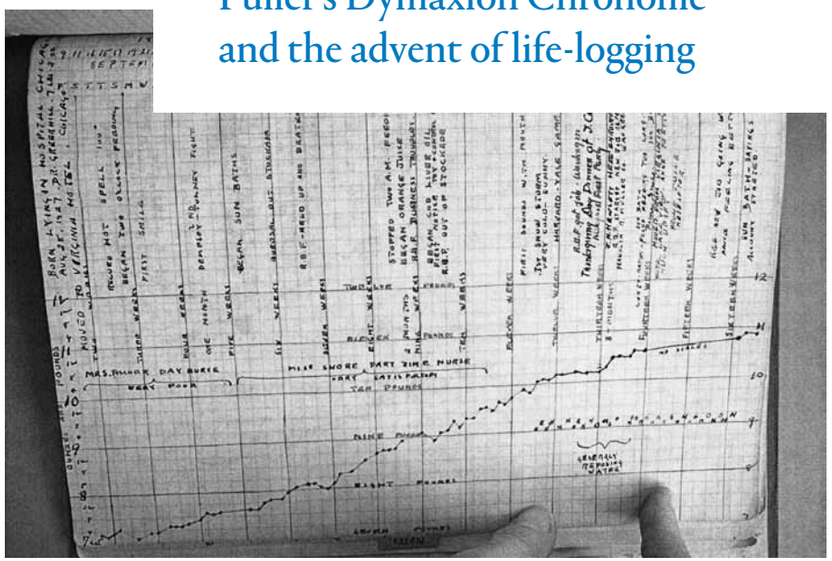
Through the analysis of selected works and processes and their theoretical and historical contextualisation, the aim is to reveal how aforementioned collaborations led Ruhnau to think about space as a contingent construction and field of engagement. Namely, to engage with new possibilities of experience by exploring its perceptual and social dimensions through a playful evolvement of space, in which movement and action are orchestrated by variable spatial configurations and material strategies.

In conclusion, since the central theme of this paper is the productive entanglement between heterogeneous elements, disciplines and processes, the intention is to present atmosphere as a site of co-production open to contingencies and affective interplay on multiples levels: at the moment of its conceptualisation, at the moment of its construction, and, finally, at its emergence – converting those immersed in it into co-producers through bodily and social engagement.

1 Michel Foucault, *Power/Knowledge. Selected Interviews and Other Writings. 1972–1977*, trans. Colin Gordon, ed. Colin Gordon et al. (New York: Pantheon Books, 1980), 194–198.
2 Sigfried Giedion, *Mechanisation takes command. A contribution to anonymous history* (Minneapolis, London: University of Minnesota Press, 2013), 499, 303.
3 Baruch Spinoza, *Complete Works*, trans. Samuel Shirley (Cambridge, Indianapolis: Hackett Publishing Company, Inc., 2002), 278.
4 Rolf Hughes, "The Art of Displacement: Designing Experiential Systems and Transverse Epistemologies as Conceptual Criticism," In Footprint. Delft School of Design Journal. Agency in Architecture: Reframing Criticality in Theory and Practice no. 4, ed. Kenny Cupers and Isabelle Doucet (2009): 49–64.
5 Hugo Kükelhaus, Inhuman Architecture. From Animal Battery to Information Factory, trans. Elmar Schenkel (Auroville: Studio Naqshbandi, 2007), 15.

Amy Kulper

The quantified self as the site of spatial production: Buckminster Fuller's Dymaxion Chronofile and the advent of life-logging



"Resolved to resolve every universally-considerate-wish-evoking critical-concept into a reasonably-efficacious, resistance-eliminating inanimate-device of time-saving calculability, and contiguous-service time-synchronization, that may be factorable from 'possibility' to 'probability', thus intent to streamline man's competitive volition, unbeknownst to him, in the direction of least resistance, upon the occasion of his each and every initial dislodgment from habit-inertia, the dislodgment being the unit-changecontact- factor of the infinite unknown of the universe, which, in its progressive relativistic cognition, adjusts to the intellect through illusion-vanishments comparative vacuums."[1]

"Technology wants what life wants: increasing efficiency, opportunity, emergence, complexity, diversity, specialization, ubiquity, freedom, mutualism, beauty, sentience, structure, evolvability."[2]

In 1927, architect and self-proclaimed 'design scientist' Buckminster Fuller made numerous pronouncements about his intention to live his life as an experiment. The engine for Fuller's aspiration was the Dymaxion Chronofile, an archive dedicated to exhaustively recording the details of his life, from the mundane to the significant, amassing 1200 linear feet of material by his death in 1983. Sifting through the cumulative detritus of Fuller's life, the architectural historian is faced with a conundrum: how to give shape to this hyperbolic accumulation of facts, or more pointedly, how to craft a cogent narrative of Fuller's quantified self as a site of spatial production.

At stake in this conundrum is a broader historical ontology in which Fuller's autobiographical and archival inclinations render him a digital-age translator, converting his own lived experience to the nascent epistemic unit of data. Fuller's desire to produce a data self-portrait, requires him to invent and propagate various vehicles of quantification. A tacit acknowledgment of the virtual impossibility of managing such vast expanses of analog archival artifacts, with these vehicles of quantification Fuller anticipates the filtering of personal digital data that would ultimately give rise to the contemporary life-logging movement. This paper will examine three prominent proto-digital filters in Fuller's Dymaxion Chronofile. First, Fuller routinely deployed strategies of elementarism (breaking an object, experience, or even a life, down to its smallest constituent elements), redefinition (providing scientific explanations of quotidian phenomena), and taxonomy (utilizing an organizational and representational schema that brings the relationships of the various pieces of data to visibility.) Second, Fuller equilibrates the data through methods of standardization, then appropriates his own inventions, converting innovative design ideas into intellectual property. And third, under the influence of his colleague and frequent correspondent Marshall McLuhan, Fuller appropriates and repurposes existing mediums and formats to deliver new messages. Ultimately, this examination of Fuller's quantified self undermines the discipline of architecture's technological master-narratives, supplanting them with micro-narratives of emerging database subjectivities.

1 Buckminster Fuller, "New Year's Resolution", from the Dymaxion Chronofile, 1933
2 Kevin Kelly, *What Technology Wants*, (New York: Penguin Group, 2010).

Christoph Lueder

Book-worlds and ordering systems as sites of invention

OMA, Rem Koolhaas, Bruce Mau; *S, M, L, XL*, 1995, Foreign Office Architects: Phylogenesis, Foa's Ark, 2003; and WORKac: 49 Cities, 2009

When Gottfried Semper, in his 1853 lecture entitled "Sketch of a comparative theory of style" abandoned art historical periodization and turned to Baron Georges Cuvier's taxonomy of living organisms to establish a categorical schema for classifying architecture according to matter and fabrication rather than appearance, he searched for "a kind of Topica or method of invention which could lead to some knowledge of the natural process of invention."[1] Semper's break with art historical categories meant that pieces originating in different historical epochs could be considered within one group defined by their inherent logic, and conversely, that any new artefacts would need to be considered in the context of existing, albeit open-ended, categories. Ever since, usages of taxonomies, archives and lists which balance the rigor of classification with the inventive potential of open-ended inventorization have resonated in architecture as well as literature, in the works of authors as diverse as Georges Bataille, Rosalind Krauss, Yves-Alain Bois, Georges Perec, Rem Koolhaas and groups such as Foreign Office Architects and WORKac. In all three schemata, taxonomy, archive and list, staged or fortuitous proximities between disparate, juxtaposed items, as well as familial adjacencies, play a crucial role in releasing creative imagination. The late 20th century proliferation of digital means of storing and retrieving information has engendered a hyper-textual paradigm of classification, which, in allowing anything to be linked to almost anything else, yields fields of hyper-connectivity that compete against the definition of proximity as a physical phenomenon and thereby also challenge strategic usages of proximity as a device of invention. However, rather than being superseded by the emerging hyper-textual paradigm of classification, the production of taxonomies, archives and lists that are disseminated in print has actually intensified, evidenced by books such as FOA's Ark (2003), 49 Cities (2009), and book-worlds such as S,M,L,XL (1995).

This essay examines contemporary practices of situated architectural invention through classification and proximity enacted in book space. Such practices and productive agendas pursued by contemporary architects look beyond the epistemological certainties of list, archive and taxonomy to their inventive capacities. In the context of such work, "list" denotes an ad hoc and random inventory, which aims to be all-inclusive as well as open-ended. "Archive" describes a collection of objects arranged in space in such a way that items can be found; therefore a chronology or serialisation must be enforced. Amongst the three terms, "Taxonomy" epitomizes a maximum of organization, achieved by grouping items according to universal principles and systematic conceptions of the world. In taxonomy, criteria are considered in succession, yielding a tree-like schema according each item a place, determined by hierarchical and familial relationships. Rem Koolhaas uses seemingly random lists to curate, for example, "30 Spaces for the 21st Century," "14 Beyonds," or "14 Elements of Architecture;" his strategic usage of unexpected proximities as a generative device resonate with his pervasive usage of oxymora as a rhetorical device, collage as its graphical equivalent, and with Surrealist references such as to the cadavre exquis, or to "the chance meeting on a dissecting-table of a sewing-machine and an umbrella." The architectural practice WORKac, headed by Dan Wood and Amale Andraos, archived 49 cities to combine "ideas, scale, vision and common sense (..) with delirious imagination,"[2] and "rediscover alternate modes to re-project the city."[3] FOA's ark, conceived by FOA's former partners Alejandro Zaera-Polo and Farshid Moussavi, appropriates taxonomy and biological references to reflect on and re-contextualize the firm's projects and buildings. All three systems and practices of classification derive from historical lineages. The exploration of "lists" draws on Georges Bataille's "Critical Dictionary," and its subsequent explication in Rosalind Krauss' and Yves-Alain Bois alphabetically ordered chapters in "Formless: A User's Guide." Archives are understood through George Perec's arrogation and inventorization of a Parisian apartment building to structure his novel "Life, a User's Manual." Taxonomy is traced to Gottfried Semper's appropriation, in his "Sketch of a comparative theory of style," of Baron Cuvier's classification of natural organisms according to function rather than form. The areas in-between provide fertile ground for invention, and indeed it is through the taxonomies of his "Species of Spaces" that Perec shifts towards the archival layout of the apartment section that acts as a game board on which narratives can play out.

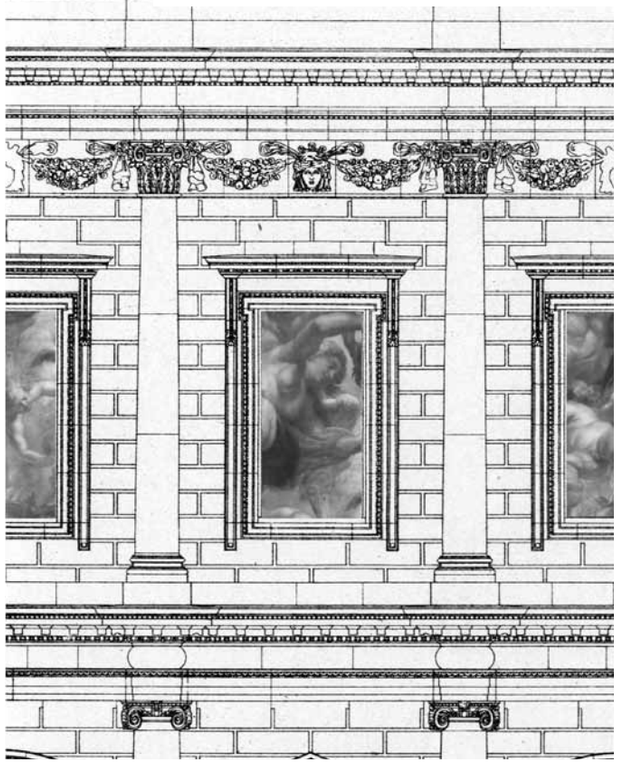
All three practices engage classification, physical proximity and juxtaposition of media and representations as strategic devices in order to stage ideatic encounters in book-worlds. Each of the book-worlds situates production of architectural knowledge within a particular conception of "context." Pierre Chabard[4] has coined the term co-text to denote an interpretation of the Latin contextere "weaving together" that draws on the semiologists and theorists of the "text", from Roland Barthes to Julia Kristeva in order to define context as "the entirety of external circumstances in which a work is incorporated into the whole so that it makes sense." This critical definition of the context as an "interior horizon, as an intermediate object between reality and its interpretation" overlays the physical context of a project site with the formation history of the project and with the book-world into which representations of the project are inserted. Chabard's conception of co-text or context as interior horizon occasions multiple layers of re-contextualisation, in which classification assumes a strategic role.

Hence, book-worlds become a site of invention through classification and re-contextualisation, in which multiple contexts are retroactively as well as proactively produced. The essay will explore the ideatic cross-fertilisation lodged in a relational matrix constituted by the cognitive mechanisms of list, archive, and taxonomy, read through Bataille, Krauss, Bois, Perec, and Semper, and staged in the book-worlds projected by Koolhaas, WORKac, and FOA.

1 Gottfried Semper, *Style in the Technical and Tectonic Arts*; or, Practical Aesthetics. Harry F. Mallgrave and Michael Robinson, trans. (Santa Monica: Getty Texts and Documents, 2004).
2 Dan Wood and Amale Andraos, *49 Cities*. (New York: Storefront for Architecture, 2009).
3 Ibid.
4 Pierre Chabard, "Rem in America," Architecture d'aujourd'hui (Nov–Dec 2005), 59.

Ro Spankie

Within the cimeras: Spaces of imagination



Detail of the façade of the Banqueting House by Inigo Jones with views to the Rubens ceiling on the interior. Adapted from Plate 23: Survey of London: Volume 13, St Margaret, Westminster, Part II: Whitehall I.

"For as outwardly every wyse man carrieth a graviti in Publicke Places ....yet inwardly hath his immaginacy set on fire, and sumtimes licentiously flying out as nature hir sealf doeth often tymes stravagantly, to delight, amuse us, sumtimes roufe us to laughter, sumtimes to contemplation and horror, so in architecture ye outward ornaments oft (ought) to be sollid, proporsionable according to the rulles, masculine and unaffected. Whear within the Cimeras yoused by ansients the varried and composed ornaments both of the house yt sealf and the mouables within yt are most commendable."
Inigo Jones Roman Sketchbook
Friday 20th January 1614

The practice of Interiors, is often described as a new discipline and in its present form this is true, even the use of the word interior to describe the inside of a building only coming into common parlance at the beginning of the nineteenth century. The idea of interiors as a profession developed in the late nineteenth century and the first recorded use of the term "interior design" was in 1927. Because of its apparent "youth" Interior Design has been seen as part of the discipline of architecture and as such has operated literally and conceptually "within" architecture, borrowing its means of practice, ways of thinking and methods of representation. This paper questions the validity of this position suggesting the practice of interiors is neither young and nor is it an inevitable result of architectural production. Rather it should be understood as a discipline in its own right offering an alternative knowledge base to that of its host.

A clue to the nature of that knowledge base can be found in the above quote by the seventeenth century English architect and set designer Inigo Jones who uses the analogy of a man's outward demeanour compared to his inner *"immaginacy"* to describe the relationship of the exterior of a building to its interior. This curious analogy becomes clearer if one looks to the origin of the word interior. Stemming from the latin *interior* meaning *inner* or *inter* meaning *within*, one of its uses was to describe that which is "belonging to or existing in the mind or soul; mental or spiritual, as distinguished from that which is bodily"[2]. Jones suggesting while Architecture, the body, faces out to the world it should do so with *"graviti"*, while the interior referring to both the rooms within the building and the mind or soul within the body can be in turmoil setting one's *"immaginacy"* on fire.

Jones's analogy is useful as it introduces the idea of the interior as something quiet different to the exterior, a notion I suggest, that architecture has always been uncomfortable with. The reason being that interiors are not created by architects, but rather by upholsterers, decorators, designers, or simply the occupants, all un-versed in the language of their architectural host and uneducated in the "*unaffected*" "*rulles*" of proportion and structure. These interiorists refer instead to the more subjective styles and tastes of the applied arts (painting, sculpture and scenography) and their own desire to decorate, to furnish, to arrange, that is often in contradiction to the aims of the architect.

This desire to "decorate", to furnish, to arrange, is deeply rooted and primitive. It is a way of representing or externalizing ones beliefs, culture, or as Jones suggests ones inner self. Beginning, arguably, with marks made in the caves of prehistory, the interior as expression of self, is tied up with issues of identity, story telling and place making, activities that French intellectual Georges Bataille[3] defines as play rather than work, the desire to decorate satisfying different needs to the more functional and pragmatic requirements of structure & shelter. In reference to Jones's analogy; Architecture as *logos*, the interior as *mythos*.

In the last century Architecture, in particular modernism showed a deep distrust of the "primitive nature" it feared lurks behind the desire to ornament and decorate. This is argument is most forcefully articulated by the Austrian architect and theorist Adolf Loos in his essay *Ornament and Crime*. Famously Loos proclaims, "The evolution of culture marches with the elimination of ornament from useful objects" arguing ornament is primitive, even criminal and degenerate, an affront to the civilized modern sensibility". This paper proposes to argue for the practice of interiors, and in particular decoration, exactly because of its ability to give insight into its owners mind. It proposes to do this by drawing out and analysing an interior created in the same city at the same time as Loos, namely the consulting room and study of fellow Austrian and father of psychoanalysis Sigmund Freud[4].

1 Interior Design, *n*. The design of the interior of a building, including wallpaper, furniture, fittings, etc., according to artistic and architectural criteria. Cf. Interior Decoration *n*. Oxford English Dictionary
2 *adj*. Oxford English Dictionary first used in in this sense in 1515:
3 Georges Bataille, *The Cradle of Humanity Prehistoric Art and Culture*, eds. Michelle Kendall and Stuart Kendall (New York: Zone Books 2005). Bataille understands play, including art/expression, rather than work, basic survival, as what makes us human.
4 Adolf Loos, *Ornament and Crime: in Programs and manifestoes on 20th-century architecture*, ed. Ulrich Conrads, Trans. Michael Bullock, (The MIT Press, Cambridge, Massachusetts. 1970), 20
5 As Adolf Loos (1870–1933) was writing *Ornament and Crime* (published 1908), Sigmund Freud (1856–1939) was writing up Upon A Case of Obsessional Neurosis (published 1909) the case study of the so-called Ratman, a man obsessed by certain primitive desires.

Elke Couchez

The burned map: Military theory & architectural education

The burned maps (2012). Photo: Jeffrey Vanhoutte

Many authors have analysed the relationship between architecture and the military practice (e.g. the impact of military mapping and survey on architecture and urbanism, the military metaphors used by the avant-garde-movement, dazzle painting, war and renewed materials, urban geopolitics, etc.).[1] What all these historiographical studies of twentieth century architecture nevertheless seem to omit, is the impact of the military academies or training programs as constitutive pedagogical sites for whole generations of architect-pedagogues teaching in the post-war era.[2] Though the army is no longer upheld as a pedagogic institute that raises the morals of a nation in Western-Europe, its impact on late-20th century architectural pedagogical practices cannot be ignored.[3]

I will analyse how a military logic of strategy and tactics infiltrated architectural pedagogy by looking at the practice of the Belgian architect-artist Koen Deprez (b. 1961, Kortrijk). In the post-Cold War climate of the 1990s, he developed a pedagogical tool, the burned map, which he inherited from his military education. This act of burning the map, leaving only the outer margins visible, was not a gimmick. One could say that it captured a whole trajectory of actions from the 1980s to the 1990s.

I will unearth the inherent logic of the burned map by looking at three aspects: The first aspect concerns its conceptual fundaments approaching the burned map as an epistemic category which enables the reading and decoding of the landscape. The second is related to its genesis in the Military Training tracing the origin of the burned map in Koen Deprez's military training from 1985 till 1987. In a two-years nationally experienced rite-de-passage to adulthood and citizenship, Koen Deprez was, like all male Belgian after their study, compulsory enrolled for military service in the Belgian army from 1985 until 1987. One particular exercise proved to be especially thought provoking: groups of four to five men, part of an armoured division, were dropped in a field with only a compass and a map. In the centre of the latter, a hole had been burned. The army trainees were required to manoeuvre through the terrain that had been excised from the map. They had to re-organise or decode the urban syntax based on the military theory of strategy and tactics of the Prussian general Carl von Clausewitz (1780-1831). The third aspect of burned maps concerns the application phase. It discusses how the burned map was applied onto an architectural education context in 1999. When Deprez was teaching at the Interior Architecture Department at the Sint-Lukas School in Brussels in the 1990s, he took his students on a field trip to Sarajevo. The siege of the city had only ended recently.[4] This was the area for many undefined walks. The students did not even receive a map. The terrain itself was burned.

Through analysing the burned map as a pedagogic tool, I demonstrate how a military theory is transported to an educational context, where it produced a situated base for architectural thinking and practice. This disposition, however, urges a more nuanced characterisation of both sites of knowledge production. Instead of looking at contrasting regimes of discipline (the army) and subversion (architectural school), its connecting instrument, the burned map, involves both order and play.

Finally, by approaching the burned map itself as a site of knowledge production, this paper contributes to the current debates concerning the perspectives and modes to study architectural theory. A focus on Koen Deprez's pedagogy offers a hitherto under-exposed perspective on how architectural knowledge is produced, launched, contested and disseminated through an alternative – even erased – learning environment.

1 See for instance: Renato Poggiolio, *The Theory of Avant-Garde* (Cambridge, Mass: Harvard University Press, 1968); Paul Virilio, *Bunker Archaeology* (New York: Princeton Archit. Press, 1997); Eyal Weizman, "Walking through Walls: Soldiers as Architects in the Israeli/Palestinian Conflict" 2005; Eyal Weizman, "The Art of War," Frieze Magazine 99 (2006); Beatriz Colomina, *Domesticity at War* (Barcelona: Actar, 2006); "Air War and Architecture," in *Ruins of Modernity* (Durham: Duke University Press, 2010); Jean-Louis Cohen, *Architecture in Uniform: Designing and Building for the Second World War* (Montréal: Paris, 2011); Nurhan Abujid, *Urbicide in Palestine – Spaces of Oppression and Resilience* (London: Routledge, 2014).

2 Jean Labatut (1899–1986), a French architect teaching at Princeton University for instance acknowledged that his architectural education began in the First World War in the French Army corps of engineers, where he took part in a camouflage project. Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010) 26.

3 'Education through schooling': this is a 19th century idea that received widespread approbation in Belgium until the abolition of compulsory military service in 1996.

4 The Bosnian War for independence, an international armed conflict that took place from 1992 until 1995, left the city heavily destroyed.

Dulmini Perera

Beyond autopoiesis: Embodied cognition in Francisco Varela and the case of the barefoot architects

The term "autopoiesis" gained much attention within architectural discourse recently due to Patrick Schumacher's publication *The Autopoiesis of Architecture*.[1] He introduces "autopoietic theory" as a "communication theory" of architecture that acknowledges the complex co-evolutionary, emergent nature of living systems. Considering the central role information and communication play in emergent living systems, he points out the urgent need for architecture to find new tools and modes of participating in these co-evolutionary processes. However, the operative context of these ideas with its overemphasis on parametricism and computation is trapped within "cognitivist" and "connectionist" cognitive models, which in varying degrees privilege representational knowledge structures. Parametrically driven designs do not interact with the world in an embodied way; they are for the most part groundless. These techniques do not address the intricacies of affect, event, and the social-political agendas of design. They are unable to give an impression of the controversies and the many contradicting stakeholders participating in these design processes. These controversies are all too familiar to architects working in real world, messy sites like slums and streets in parts of the developing world. These practice sites do not fit into Schumacher's totalizing view of the profession. We need a communication theory of architecture that acknowledges the importance of information, networks and the processes of emergence. Perhaps what we need most is one that recognizes the virtual (emergent) nature of the self in the daily operative sites of architecture. Where can one find such approaches? In this article, I propose to present such an alternative by relating to the work of Francisco Varela - a less known figure in architectural circles.

In 1973 Chilean cognitive biologist and second-order cyberneticians Francisco Varela and Humberto Maturana proposed the concept of "autopoiesis" to describe the emergence of living systems.[2] Schumacher's version of autopoietic theory is based on the work of German sociologist Niklas Luhmann, who appropriated and extended this biological concept to the level of social systems. However it is interesting to note that soon after writing Autopoiesis, Varela came to restrict the validity of the idea to the cellular level and rejected the use of autopoiesis in the operative context of social systems. According to Varela, the way a boundary is defined and identified in Schumacher's version of autopoietic theory rests on the substantial categorical mistake of confusing autonomy with the autopoiesis of the living.[3] Varela was extremely cautious of this, stating that when considered in this light, autopoiesis became for the concerned parties an act of physical boundary protection, which carries along with it the risk of falling into "polarization." The problem according to Varela was in establishing an "observer" position (which in theory would be a critical position). In Schumacher's reading, autopoiesis becomes a meta-theory that ignores the specificity of human agents, the "lived bodies" involved in these systems and networks, thereby for the most part rejecting the ethical possibilities of the theory. This is a problem shared by most system-network based theories. These issues led Varela to give predominance in his later work to the notion of "structural coupling" rather than the component of "organizational closure" of these systems. What Varela offers is a theory of codetermination. This codetermination of organism and environment should not be confused with the commonplace view of different perspectives on the world, which allows a pre-given world to be viewed from a variety of different positions. According to Varela the organism and environment, as we mostly call it in architecture, are mutually enfolded in multiple ways. Varela has always distinguished "environment" (as objectivist or realist) from "world" (as enactive).[4] According to Varela, "groundlessness" (virtuality) is the very condition for the richly textured and interdependent world of human experience that can never be pinned down. The greatest ability of living cognition consists in identifying (grounding), within broad constraints, the relevant issues that need addressing at each moment.[5] This move "beyond autopoiesis" in Varela's research points to an alternative approach to dealing with information which I argue offers a theory of "folding" in relation to design knowledge.

In this essay, I will explore this "Varelian fold," the underlying notion of enactive cognition, and its manifestations in the case of the "Barefoot architects". The Barefoot architect is a model of informal design education and praxis that appeared in developing countries during the 1980s, to deal with the critical problems of slums and other underdeveloped settlements. More than a new concept the term entails the identification of an existing mode of design operations within these slum communities. The barefoot architect does not denote a single person. Neither does it refer to a person with a formal training in architecture. Instead, it denotes an emergent role assimilated in various instances by different people in the community. This model is significant as it is representative of an alternative model of communications which cannot be reduced to the logic of parametricism. I will explore this alternative model by focusing on the four themes of common sense, ethics, compassion and mindful awareness. These themes that usually remain on the periphery of cognitivist discussions are at the center of Varela's work. Varela's appropriation of Buddhism not as an "appendix" but an integral part of "another cybernetics" makes his research unique and opens a potentially helpful research area on Buddhist meditative praxis traditions as technologies to access the pre-reflective zones of knowledge in design praxis. The theoretical component of this chapter draws from Varela's research on cognitive science and Buddhist mindful awareness traditions, conducted both in the east and west during a period of 20 years (1980-2001). It will be integrated with published research and ethnographic observations of the barefoot model as it operates within the context of slums in Colombo, Sri Lanka. Explored through Varela's theories, the barefoot model offers an example that clearly shows a de-centering of the humanistic (egocentric) core of architectural theory, without losing sight of the all-too-human capacities of common sense, mindfulness and compassion.

1 Patrick Schumacher, *The Autopoiesis of Architecture: A New Framework for Architecture* (Chichester: Wiley, 2011).
2 Francisco Varela, Humberto Maturana, and Ricardo Uribe. "Autopoiesis: the Organization of Living Systems, Its Characterization and a Model," Currents in Modern Biology. 5, no. 4(1974): 187–96.
3 Francisco Varela, *Principles of Biological Autonomy* (New York: North Holland, 1979).
4 Francisco Varela, Evan Thompson, and Eleanor Rosch, *The Embodied Mind: Cognitive Science and Human Experience* (Cambridge: The MIT Press, 1991).
5 Francisco Varela, *Ethical know-how: action, wisdom, and cognition* (Stanford: Stanford University Press, 1999).

Catie Newell

Whereabouts

Salvaged Landscape and Weatherizing installations by Alibi Studio.

Additions to the built world typically assume a mission to remain pristine and long-lasting. Our physical surroundings easily register intentional and accidental acts of aggression, showing evidence of that which we often try to hide from ourselves: violence, madness and foolishness. Tending to a space demands fortification against such human force and the unforgiving wear of time and neglect. When strife, limited resources, or distraction leads us to fail in upholding the unobtainable and falsified perfection, the ever-present horror becomes apparent and surprisingly constructive.[1]

The creative practice of Alibi Studio yields projects with resonance beyond the immediate material realities and attributes of their sites by probing problematic issues of the contemporary city through site-specific work that engages meaning, value, conflict, and culture. Owing to physical conditions of strained cities that architecture optimistically ignores – arson, vandalism, theft, abandonment, historical eradication – our built world takes on unexpected definitions. Through installation work, Alibi Studio highlights this array of contemporary urban circumstances, ranging from spatial and legal definitions to material culture, using physical interventions and lighting as forms of material communication capable of amplifying and agitating a context. To engage the tensions within a site, the work pays close attention to a range of scales and effects including: the behavior and use of materials, the visual effects of observed and honed illumination and darkness, the geographical location within the city, and the difference between the documented and the lived legal and cultural contexts. Most importantly, it seeks out the unforeseen, the troubled, and the shameful. The work and its conceptual underpinnings are a means by which Alibi Studio and its collaborators, discuss, temporarily arrest, and acknowledge an exact moment in time, giving architecture a stake within the daunting hurdles affecting our built and lived environments.

The primary context of the work of Alibi Studio has been the conditions of Detroit: the city's raw materiality of declined physical composition and integrity, its shifting distinctions between public and private ownership, uncertain economic prospects, lack of program or function, and varied cultural influences. Owing to the city's ailing material and civic conditions, law in Detroit is created as much by practice as it is by written regulations, generating confusion over the rights of space and claims of property ownership or responsibility. This carries forward in a downward spiral and normative delineations and definitions are thrown into question. For Alibi Studio, the fluidity of the law as enacted or ignored becomes a creative catalyst for the narrative and spatial decisions of each project and folds into the spatial realities and operation of each site. In a series of full-scale installations conducted in former domestic spaces Alibi Studio has sought to transmute and amplify the shift in the spatial and legal conditions of each space. This ongoing set of projects, the *Once Residence* installation series, is characterized by intricate installations made to manipulate and respond to specific physical environments. The four installations, *Weatherizing*, *Salvaged Landscape*, *Second Story* and *Unlit* respond respectively to: barriers against harsh atmospheres and invasions; the material violence of arson and demolition; the loss of occupation and vanishing spaces; and the intangible darkness of abandonment. Significance is given not only to ramifications of the immediate physical site, but to the nuances of geography, law, neglect, and a precise location in time. The works are unapologetic about intervening where time has already occurred, and about acknowledging a moment that is both specific and fleeting.

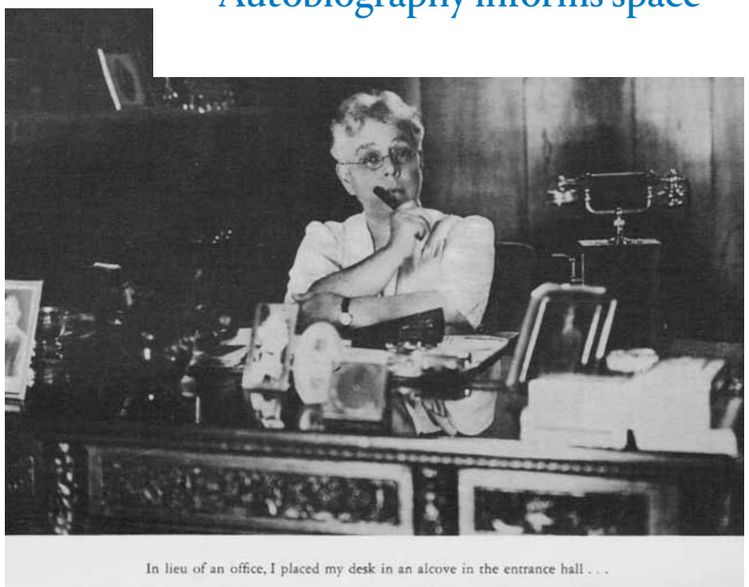
This act of full-scale making and re-making permits an engagement with an existing setting that is nimble, quick, and responsive to the immediate dilemmas and resources. It has an operation separate, and in ways tighter to conviction than a building ever could be. Because materials are our direct connection to spatially defining and experiencing a space and culture, to make is to provide a real space that exposes and contributes to its setting; a space that is defined by its context, and remains an agent and recipient of its laws, both on paper and in practice. The work is not released from the circumstances out of which it was made and instead continues to face the same realities. The boundaries between the work and the site, both in time and geography, are permeable. That which is made, and that which has made it collapse.

The efforts of Alibi Studio find allegiance with the early artistic and urban provocations prompted by the Situationist International organization[2], and the site-specific architectural installations conducted by Gordon Matta-Clark in the 1970s. It does not, however, align with the community engaged work that seeks to solve a crisis or maintain the pristine. If anything, the work looks to point out the problems. Rather than providing a fix for a city's problems, the work has outcomes that remain ambiguous in their ethical morality: destructive in some ways, yet creative in others. By the normal evaluations of architecture, the work fails in constructing the safe, the sealed, the enduring, and the perfect. Ignoring the pressure to fix, the work instead highlights an exact moment in time and the registration of its horrors. As a mode of knowledge production within the field, this research practice expands the temporal boundaries of a site, forcing it to engage with endured physical wear and immediate contextual pressures. The site its materials emerge unexpected substrates upon which to reveal, agitate, and communicate the timely stakes within the city, re-presenting where we have already failed. This work signals the presence of something exceptional in each site, but the exceptional is always formulated out of what was otherwise dire. Amplifying and expanding the immediacy and fragility of the moment captured the work forces us to confront the horror through its imagined beauty. Since we are always already failing at remaining perfect we can choose instead to embrace, expose, and linger in that more obscured, unbelievable city.

1 Joshua Comaroff and Ong Ker-Shing, *Horror in Architecture* (ORO Editions, 2013), 7.
2 Guy Debord "Definitions," Internationale Situationniste 1 (1958).

Anne Warr

Autobiography informs space



In lieu of an office, I placed my desk in an alcove in the entrance hall . . .

Image from Dr Anne Walter Fearn's autobiography, *My Days of Strength* (1939: 209), with caption reading: 'In lieu of an office I placed my desk in an alcove in the entrance hall'.

This paper proposes to demonstrate how autobiography can be used to generate knowledge of new spaces in a city. It aims to show how women forged new ways of living and new ways of using space that broke away from traditional bounded space to become the fore-runner of new forms of architectural space.

In this paper, the spaces of the city are described through lived experiences, as documented by women, rather than through descriptions of the buildings and tangible fabric of a city. The work of my doctoral thesis, 'Women in the Modern City: 1930s Shanghai', is used to demonstrate how the lives of single, expatriate professional women living in Shanghai in the 1930s, as informed through their own writings, cut through traditional modes of living to forge new spaces in the city. Drawing on the work of Walter Benjamin, Michel Foucault and Edward Soja, a conceptual framework is developed for the new spaces, based on Soja's Thirdspace construct.[1]

What exactly is Thirdspace? Merrifield summarises Soja's hierarchy of space by defining Firstspace as being the "real" space of physical buildings that can be seen and mapped; Secondspace, as being the imagined space that is perceived, seen and argued over; Thirdspace is that which transcends the tyranny of binary thinking to rebalance "the delicate link between spatiality, historicality, and sociality".[2] Thirdspace, as defined by Soja, can be anything that challenges the conventional binary use of space, or it can simply be a way of perceiving existing space differently, as proposed by Foucault's "heterotopias", the opposite of "utopias", which are real sites within any culture that "are simultaneously represented, contested and inverted".[3] Soja's intention is to journey beyond the transparent space of simple binary opposites into the complexity and multiplicity of Thirdspace:

> The rigidities of either-or binarisms are breaking down, creating a recombinatorial alternative of the both/and also (rather than either/or) that opens new possibilities for a significantly different conceptualization of the original opposition.[4]

A particular type of Thirdspace is explored in this paper: the Thirdspace of hospitality, as exemplified by the city of Shanghai in the 1930s.

Shanghai's spaces of hospitality

Shanghai's spaces of hospitality are explored by examining the ways in which expatriate women arriving in the city in the 1930s gravitated towards existing spaces of hospitality or created their own. What is hospitality? Macquarie dictionary defines it as: "the reception and entertainment of guests or strangers with liberality and kindness". A hospitable city can also be a cosmopolitan city in which "the public space of the city is the place where strangers come into contact and interact with each other".[5] Shanghai has been described by various scholars as being a cosmopolitan city that has long welcomed the stranger and become used to the novelty of the new. Here, the Thirdspaces of hospitality, forged by foreign women in Shanghai in the 1930s, are simultaneously the spaces of cosmopolitan modernity.

Moving through Soja's three spaces, the paper describes the Firstspaces, or normative, pathways of arrival for women in the early twentieth century, with single women expected to have a residence secured before arrival and to find a suitable marriage partner soon after. Secondspace describes the way in which "home" was searched for and reproduced in Shanghai – often by reinforcing the boundaries of the home country.

Thirdspace reveals how a fundamental sense of homelessness can force the creation of new spaces of hospitality. Dr Anne Walter Fearn created a place of hospitality at her Fearn Sanatorium that was not restricted by existing boundaries of social class, race or nationality.[6] Gracie Gale's brothel was shown to have both reinforced the Secondspace boundaries of segregation and exclusion while simultaneously revealing a heterotopian Thirdspace in its distorted mirroring of home. Finally, through the unpublished autobiography of Eleanor Hinder,[7] the YWCA is shown to be an institution that broke through barriers of race and nationality to establish a truly international community, welcoming all.

1 Edward Soja, *Thirdspace: journey to Los Angeles and other real-and -imagined places* (Oxford UK: Blackwell, 1996).
2 A. Merrifield, 'The extraordinary voyages of Ed Soja: inside the "trialectics of spatiality"', *Annals of the Association of American Geographers*, 89 (2) 1999, 345.
3 Michel Foucault, 'Of other spaces', Diacritics, trans. J. Miskowice, 16:1 (Spring 1986): 24.
4 Edward Soja, *Postmetropolis: critical studies of cities and regions*, (Oxford UK: Blackwell, 2000), 198.
5 P. Hatziprokopiou, 'Strangers as Neighbours in the Cosmopolis. New Migrants in London, Diversity, and Place' in Donald, S., E. Kofman, and C. Kevin (eds) *Branding Cities: Cosmopolitanism, Parochialism, and Social Change*, (New York: Routledge, 2009) 16.
6 Anne Walter Fearn, *My days of strength*, (New York: Harper & Brothers, 1939).
7 *Eleanor Hinder Papers*, Mitchell Library, State Library of New South Wales. MLMSS770/26-34.

Sean Weiss

Architecture: Between social engagement and neoliberalism

MASS Design Group's Butaro District Hospital in poverty-stricken Rwanda; Theaster Gates's repurposing of the Stony Island Bank building as an art space in Chicago's South Side; Decolonizing Architecture Art Residency's proposals for reimagining sites of colonial occupation in Palestine; and Atelier d'architecture autogérée's transformation of vacant lots in eastern and northern Paris into community gardens all contribute to the proliferation of architectural projects concerned with social engagement, involving humanitarian, participatory, or activistic practices. Some practitioners journey across the globe to aid in disaster relief or ameliorate everyday life through incremental, small-scale interventions in the built environment.[1] Others stay closer to home, revitalizing communities through grassroots activism and DIY urbanism. Flurries of blog posts, publications, exhibitions, competitions, and studio projects are propelling socially engaged architecture to the forefront of the discipline. Although architecture's social turn has injected the profession with a healthy dose of social consciousness, it is more challenging to evaluate the degree to which architects' altruistic intentions are effecting social change on the world stage in an age when corporate philanthropy and military interventions also wave the banner of human rights.

It is no coincidence that socially engaged architecture is thriving in the age of neoliberal governance and the dramatic social and economic inequalities produced by unregulated market forces and the rollback of governments.[2] As state-operated social infrastructures are dismantled, disaster capitalism swells around the globe, and austerity politics proliferate, social provisions are being radically privatized. In response to these challenges, there has been a surge of socially engaged practices and humanitarian efforts that too often emerge, not simply in response to neoliberalism's sweeping social failures, but rather as instruments of economic and political power structures. It is therefore urgent to take stock of the ways in which neoliberalism has reconfigured the architecture profession, creating new forms of disciplinary knowledge that have structured the field's social turn. Doing so allows us to understand more fully the possibilities and challenges involved in bringing about social change in an age when flows of capital penetrate the deepest interstices of everyday life.

To conceptualize the ways in which architectural knowledge and meaning are produced under neoliberalism, I begin this paper by examining the emergence of socially engaged architecture within the historical framework of neoliberalism since the 1970s. I argue that neoliberalism's historical relationship with architecture has made the discipline justify its economic relevance, undergirding the field's current emphasis on entrepreneurship, innovation, collaboration, pragmatism, and process as the bases for socially engaged practices.

In light of this historical trajectory, I propose three discursive categories that characterize how neoliberalism has reconfigured disciplinary knowledge. These examples conceive of socially engaged architecture broadly to emphasize neoliberalism's bearing on humanitarian, participatory, and activistic practices as part of a cohesive discursive practice. First, I suggest that architects are reconceptualizing Michel de Certeau's distinction between "strategies" and "tactics" in order to forge civic spaces for participation and activism. I argue that neoliberalism has encouraged architects to place these terms in a dynamic relationship, rather than a binary one, creating a discursive category through which to navigate the nexus between public and private interests. Second, I consider the implications of "devolution" and "responsibilization" as discursive categories impacting architects working in the humanitarian sector. According to Wendy Brown, these broader effects of neoliberalization first send "down the pipeline" large-scale societal problems to smaller units (devolution), and then task them with a moral responsibility to develop entrepreneurial solutions to these problems (responsibilization).[3] I argue that these twin forces have the potential to create an impasse, as architects working in the humanitarian sector may or may not have the means to solve such problems. The final section of the paper looks at socially engaged practices broadly through the lens the "aesthetics of austerity" as a discursive category of socially engaged architecture under neoliberal regimes. Although aesthetics are routinely criticized as being irrelevant to socially engaged practices, I argue that a cohesive aesthetic binds them together, creating a neofunctionalist narrative as a means to rationalize architecture as an economically productive agent.

Through an examination of these categories, I contend that we must understand the relationship of socially engaged architecture and neoliberalism on critical terms. In extreme cases, the work takes the form of a paternalistic "western interventionism," a sort of revived *mission civilisatrice*, which, as Maximilian Forte writes, "assumes a single human nature that is everywhere the same, and always has been."[4] Additionally, socially engaged architecture runs the risk of monetizing and marketizing social responsibility to ensure the profitability of the profession, as entrepreneurialism has become a dominating logic of globalizing neoliberal democracy.[5] More often, however, these projects require that we critically examine socially engaged architects whose localized interventions threaten to sidestep more systemic social, political, and economic problems. If the neoliberalization of the profession jeopardizes the contributions of socially engaged architects, it is not my goal to dismiss these practices as another instance of architecture's imbrication in market forces. Rather, this essay examines how architectural knowledge is being produced within capitalism's new frontiers and structuring the discipline in both positive and potentially damaging ways.

1 Barry Bergdoll defines the work of these practitioners in terms of scale in his introduction to the MoMA exhibition catalogue *Small Scale, Big Change: New Architectures of Social Engagement*, ed. Andres Lepik (New York: MoMA, 2010), 7–11.

2 On neoliberalism in general see David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005).

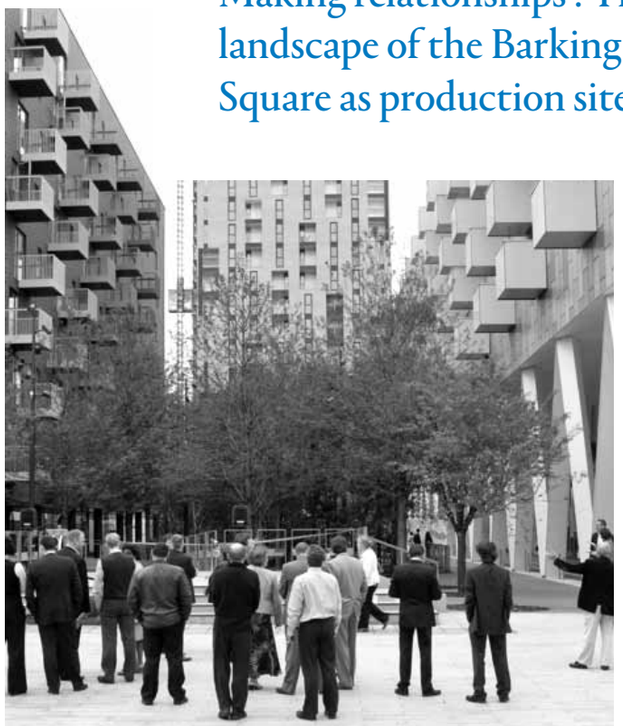
3 Wendy Brown, *Undoing the Demos: Neoliberalism's Stealth Revolution* (New York: Zone Books, 2015), 131–134.

4 Maximilian Forte, "Imperial Abduction Lore and Humanitarian Seduction," in *Good Intentions: Norms and Practices of Imperial Humanitarianism*, ed. Maximilian Forte (Montreal: Alert Press, 2014), 2.

5 *On entrepreneurship and neoliberalism*, see Tomas Marttila, *The Culture of Enterprise in Neoliberalism: Specters of Entrepreneurship* (New York: Routledge, 2013).

Thomas-Bernard Kenniff

Making relationships : The dialogical landscape of the Barking Town Square as production site



Awaiting the opening ceremony of the Barking Town Square phase II, September 2009. Photo: Thomas-Bernard Kenniff

Between 2000 and 2012, a new Town Square was produced in the town of Barking, east London. With buildings by AHMM Architects and public realm by muf architecture/art, the project is a telling example of regeneration policies of that period at the municipal, regional and national levels. In a context of rapid social and physical transformation, the creation of a new Town Square tapped into a complex knot of issues related to the way architecture expresses and produces public space. The space of the project, extending beyond the physical boundaries of the public square, is a continuously changing production made up of various discourses and dialogues over those years between architects, politicians, civil servants, developers and local residents. The Town Square, in this sense, is what Mireya Folch-Serra calls a dialogical landscape, a space generated by myriad voices that sometimes conflict with each other and sometimes coincide, but that are part of a dialogue that is never neutral.[1]

This paper looks at how this dialogical landscape becomes a site for the production of architectural knowledge in the project. Rather than looking directly at the object, it looks at the processes and dialogues that produced the Town Square during those years. The paper suggests that this dialogical landscape is not only generative of the knowledge that gives form to the project, but also becomes a site of intervention, a thing that can be acted upon as an integral part of the assemblage of the architectural project.

To do so, the paper specifically examines the work of muf architecture/art for the Town Square.[2] The firm's design methods and intentions, described by Jane Rendell as a reciprocity between conversation and architecture[3], play with the paradoxes of production, between "open" processes of conversation and the regulations of the brief, development dynamics, and planning demands. Conversation, in their work, is a production method for the generation of new situated knowledge, whether technical, cultural, historical or personal. During their involvement in the Town Square project (2004 to 2012), muf worked on several parallel contracts including public art projects, both permanent and temporary, and collaborative workshops that brought together local students, teenagers, residents, civil servants and professionals. These can be understood to purposely act on the dialogical landscape of the project in order to affect its public space. The site of production, in this sense, was found in the overlap between the design object, its dialogical landscape and the methods of its designers.

Through the study of muf's work in Barking, the paper develops and transposes ideas from the work of Mikhail Bakhtin to architecture in two significant ways. In the first place, it uses the concept of the chronotope to discuss the time-space organisation of the project's dialogical landscape and its related knowledge production. Chronotopes act as fixed markers for what is otherwise a continuously evolving discursive field, defining moments within this site as a situated interaction between different voices and competing forces.[4] The project becomes what Josep Muntañola Thornberg calls a "chronotopic encounter."[5] Secondly, Bakhtin's early theory of creative activity and architectonics is brought in to discuss the act of transforming the dialogical landscape of the project as part of its design process. This ties creative activity with the relational principle of architectonics (the relationship between part and whole), as well as with the ethics of co-authorship.[6] These ideas become particularly significant in the case of collaborative design, where the site of the production of architectural knowledge is necessarily intersubjective. In the case of the Town Square and muf's work, this site of production is approached critically as a thing of design in itself. "Paradoxically," muf write, "in order to make the thing the collaboration has to be about the making of the relationship rather than the object."[7]

In discussing the idea of dialogue as a site of production through a combined reading of Bakhtinian concepts and muf's work, this paper raises questions regarding the nature and the use of knowledge generated in dialogue and its application. It presents design as an act that shapes the values of the project's dialogical landscape into form and thus actualises cultural, social or political relationships. In doing so, it reveals the dialogical space of the project, both a site of production for architectural knowledge and a thing of design, not as a smooth continuous space, but as one fraught with the tensions between design authorship and the collective process of constructing meaning.

1 Mireya Folch-Serra, "Place, Voice, Space: Mikhail Bakhtin's Dialogical Landscape", *Environment and Planning D: Society and Space* 8 (1990): 258.

2 The empirical data for this paper was gathered during three years using anthropological research methods including participant-observation in Barking and numerous personal interviews with the designers, developers, politicians, civil servants and local residents. The period of study coincided with the final years of the Town Square's production and the completion of its final phase.

3 Jane Rendell, *Art and Architecture : A Place between* (London: I. B. Tauris, 2006), 161.

4 Julian Holloway and James Kneale, "Mikhail Bakhtin: Dialogics of Space", in *Thinking Space*, ed. Nigel J. Thrift and Mike Crang, Critical Geographies (London: Routledge, 2000), 82.

5 Josep Muntañola Thornberg, "Le projet architectural comme rencontre chronotopique", *Nouveaux Actes Sémiotiques III* (2008), accessed 12 October, 2010, http://revues.unilim.fr/nas/document.php?id=2123.

6 Katerina Clark and Michael Holquist, *Mikhail Bakhtin* (Cambridge: The Belknap Press of Harvard University Press, 1984).

7 Muf, Katherine Shonfield and Adrian Dannat, *This Is What We Do : A Muf Manual*, ed. Rosa Ainley (London: Ellipsis, 2001), 29.

Kristen Kreider + James O' Leary

Open City – Architecture, poetics and the production of not-knowing

Foundation Construction in Sand – Open City, Chile.

Open City is a radical pedagogical experiment started in 1970 by Argentinian poet, Godofrodo Iommi, and Chilean architect, Alfredo Cruz, as part of the Catholic University of Chile at Valparaìso. Throughout its long history, Open City has occupied an eccentric position: institutionally, as an adjunct to the main Catholic University of Chile; politically, in relation to the political upheaval in Chile, particularly under the dictatorship of General Augusto Pinochet (1973-1990); culturally, in relation to the perceived capitals of globalised modernism (e.g. New York, Paris, London). Arguably, this valuable peripheral positioning has contributed to Open City's sustainability in educational, political and architectural terms as much as to its "magical" quality as a place.

As a poet and an architect who collaborate to produce work for sites of architectural and cultural interest, as well as researchers and educators in our fields, we have a particular interest in Open City. Pursuing this interest, we ventured to Open City in November 2014 to study the site, in detail. Drawing from this study, we take specific details as a starting point and use these as springboards for discussing Open City's ethos as well as its key elements and practices. This leads us into a more broad discussion of Open City as an alternative site of architectural and cultural production. The result is a work of field poetics, an "essay" in the most expanded sense of the term, divided into the following sections:

Foundation (Sand & Cifra)
Here we look at the foundations of Open City, exploring its different beginnings. We start in the night sky, with the constellation of The Southern Cross. Dis-placed and plotted against the cartography of the Latin American continent, this figure was used by the founders of Open City to guide their first *travesia* ("crossing") moving from the southern-most tip inward to what they called the "poetic capital" of Latin America. Along the way, they composed the *Amereida*: founding poem of Open City and, indeed, the founding myth of a new Latin American culture. In this section, firstly, we explore the significance and cultural implications of the *Amereida* as a foundational myth.

The story of *Amereida* demonstrates how, for the founders of Open City, poetry is the vital intellectual principal. All work begins – and begins, again – in poetry, with the *phalène* or "poetic act", and each building work, itself, is considered a poetic act. In this section, secondly, we explore the significance and architectural implications of the *phalène* as a foundational act of Open City.

We conclude this section by comparing the contingent nature of Open City's founding myth and the phalènes as foundational acts as with the shifting sands that serve as the literal foundation for architectural construction on site. What are the implications, both literal and metaphorical, of constructing buildings on shifting sand? How does this embody the Open City's pedagogical ethos of *volver a no saber* ("return to not knowing")? How does this suggest, and demand, an effort to begin, and begin again, as a basis for architectural knowledge and production, and to what effect?

A Study (A Curve)
Extrapolating on what we consider the pedagogical ethos and accompanying practices of the Open City, we link these to the production of architectural knowledge and community. We take as our starting point a singular construction that we encountered on-site: a study of a curved line in space. What is the purpose of study, we ask? How does study allow for an object to be held in common between two, possibly more, and how does this, in turn, promote emancipated learning and foster a sense of community amongst equals? (How does this destabilise architecture as a profession?) What are the methods of study at Open City and how can architectural practice and construction be considered, themselves, modes of study and research?

Roof (Shelter & Fragment)
The structures of Open City belie a sense of fragility, as is embodied by the numerous hospederias on site. Here we study a roof detail on one of these structures. Like the other building works at Open City, this one is constructed in an "ad-hoc" fashion. Each section of the roof seems an experiment of sorts, often failing. This roof leaks. A solution in the form of a "meta-membrane" covering the entire structure is provided. What does this particular detail tell us about the importance of experimentation and failure in the pursuit of architectural knowledge and production? How does it shed light on ad-hocism as an architectural strategy valuing process over product; productivity over production? What might this suggest about the importance of inoperativity when building community?

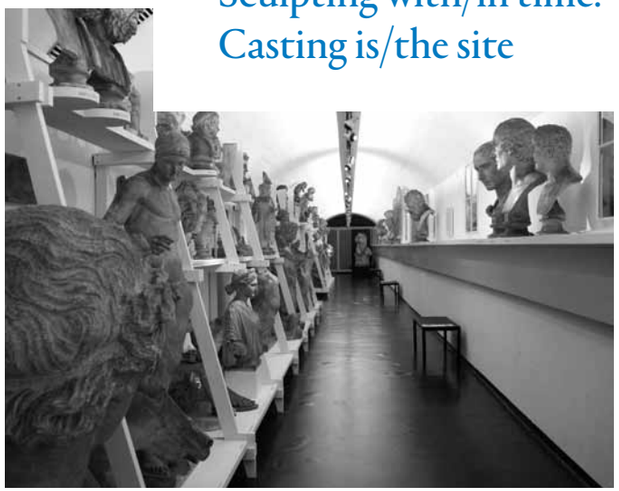
Jardin de Bo (Rhythm)
Jardin de Bo is an architectural construction weaving together phenomena of the natural order with the cadences of a poem by Ephraim Bo. In this section we look at the importance of rhythm in the architectonics of Open City. Specifically, we look at how the structures on-site, and particularly this one, construct a semiotic system where natural phenomena combine with the human order, with poetry acting as both element in, and initiator of, this order. Extrapolating this architectonics into our understanding of community, we look at how this extends beyond the human to the non-human realm, producing a sense of the "sacred".

Cemetary (Fire & Water)
All building works at the Open City begin with the poetic word, and are realised through the construction of a building work on-site. The materials used are local, rough and often re-used. Wood. Brick. Concrete. In keeping with the Open City's emphasis on austerity, stripping bare and a return to nature, nothing is treated or polished. Here we look at relationships between architecture and the material imagination, between community and death, focusing specifically on the Cemetery where the elements of fire and water make building as poetic image, one inherently subject to decay.

Through this configuration of elements, we posit Open City as a "production site": one with the potential to generate alternative architectural – and, more broadly, cultural – knowledge, practice and disciplinary thinking.

Anne Bordeleau

Sculpting with/in time: Casting is/the site



Plaster casts in the basement of Thorvaldsens Museum, Copenhagen, Denmark (photograph by the author).

I am interested in *time* as a productive site of architecture. Foregrounding the temporal dimensions of the context, materials and experience of architecture, I consider the architect's ability to sculpt time together with time's power to sculpt architecture. To draw knowledge from time's architectural ramifications, I focus on one particular architectural tradition: casting. In-between the fixed and the fluid, in the exchange between mould and cast, through the pouring, setting, curing and aging processes, what knowledge does casting yield about time's work, and how can it positively as well as poetically inform our practices as architects?

We can consider the act of sculpting time and the actions of time sculpting through the paradigmatic processes followed by two artists, Andrey Tarkovsky and Andy Goldsworthy. While I could have also introduced time as a productive site through the work of many other (artists such as Roman Opalka and Chris Marker, architects Peter Zumthor and Steven Holl, or writers like David Leatherbarrow and Mark Treib), the work of Tarkovsky and Goldsworthy more specifically help posit the epistemological and phenomenological dimensions of time's work. Both artists explicitly refer to their practices in relation to time. While Tarkvosky defines cinematographic work as the act of "sculpting in time",[1] Goldsworthy describes his art as actions in which he "controls the throw, but not the outcome."[2] Tarkovsky sculpts *in* time, upholding that directors have to be sensitive to the temporality embedded in any scene, whether filming a still table or a flowing river. Goldsworthy sculpts *with* time, for example, holding his hand against a thin sheet of ice to leave a recognizable imprint that distorts as the ice continues to melt. In Tarkovsky's oeuvre, time is the site; in Goldsworthy's art, time is a productive force. The consideration of the processes adopted by these two artists provides the theoretical context for our investigation of casting. They offer practical explorations, within art, of what it may mean to *work in time* (epistemologically as a site) or to engage the *work of time* (phenomenologically was a productive force).

The questions then are: Can architecture make space for time, that is, a space where we may

learn from time's work while ourselves learning to engage the work of time? How can we gain knowledge from time as one of architecture's sites and also as one of the very materials that produces architecture? Casting offers a lens for the exploration of these questions. In architecture, casting refers to the transformation of different materials (e.g. concrete, plaster, clay or iron) through a cast and mold process. The mold contains the material in its fluid state, and as it solidifies, the material takes the form and surface qualities of the mold. Casting is a *productive force* that comes alive in an exchange between the formwork and the cast piece: water, air, heat, pigment, chemicals seep from one to the other, affecting surface quality, time of curing, even material distribution and solidity. Working through casting as a productive force can generate recognition of multiple temporal realms: casting records momentary contact, signals former presences, carries hints of a material in a different state or reveals curing traces. Casting is also a *site*, a process we sculpt into, adding chemicals, accumulating interventions in-between steps, multiplying the play between positive (cast) and negative (mould), or generating families of moulds, from daughter- to grand-mother moulds.

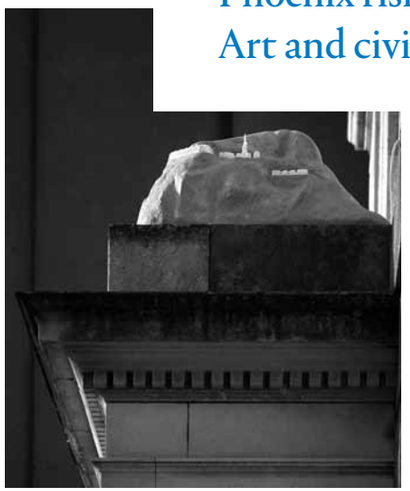
The specific role of casting in this study is to throw light on the many facets of the productive integration of time, acknowledging its complexity: sequentially in the production process, anachronistically through the possibility of multiples, indexically through its ability to record surface quality, mnemonically in its traditional use to protect from oblivion, or as it intimates the image of eternity in casting live or dead bodies – whether in plaster, bronze or volcanic ashes. If *productively*, the process of casting literally unfolds in time and can bear its multiple traces, as a *site*, it brings up questions of presence and absence, origins, repetitions, or sequencing, calling forth notions of representation in critical ways.

Looking at time and casting as production sites, our ambition is twofold. We wish on the one hand to present the first terms of a larger temporal vocabulary as it can be manifested in architecture (as a site) but also drive its production (as a force of creation). Phenomenologically, what happens when we consider architecture and its ability to delay, measure, repeat, prolong, harmonize, synchronize, multiply, juxtapose or record time? On the other hand, we are interested in foregrounding the unique qualities that casting as a process holds for architects. Epistemologically, how can we start identifying some of the rich and rare interplays casting offers with respect to natural, phenomenal, historical, mythical, productive or cyclical times? The following pages, first entries in a critical catalogue of casting projects, offer preliminary thoughts on casting and time as sites where knowledge might be produced. Assembling a set of disparate examples as if in a medieval encyclopaedia, this study learns from casting by moving back and forth between different cast works. Ultimately to include examples ranging from death masks to cast concrete connectors, it contains here ten entries that span materials and centuries. Between engineering, architecture and art, from natural casts to highly designed moulds, from off-site production to *in situ* casting, between objects and landforms, the paper proposes the first pages of a theoretical catalogue of the multifaceted dimensions of time's architectural actions.

1 Andrey Tarkovsky, *Sculpting in Time* (Austin: University of Texas Press, 1987).
2 See Anne Bordeleau, "Monumentality and Contemporaneity in the Work of Tarkovsky, Goldsworthy, and Zumthor", to appear in *Chora* 7, edited by Albert Pérez-Gómez and Stephen Parcell (Montreal, Toronto: McGill-Queen's University Press, 2015).

Logan Sisley

Phoenix rising: Art and civic imagination



Mary-Ruth Walsh, *Hanging in the eye or 53.35°N, 6.26°W*, 2014; installation view, Dublin City Gallery The Hugh Lane © the artist; photograph by Ros Kavanagh

This visual essay uses the exhibition, *Phoenix Rising: Art and Civic Imagination*, to reflect on the role of exhibitions in producing and disseminating knowledge about the city. Phoenix Rising was held at Dublin City Gallery The Hugh Lane, Ireland, from November 2014 to March 2015. The exhibition presented contemporary artists' responses to Dublin and to imaginary and ideal cities as well as to the visual languages of urban representation. Alongside archive material it included work by Stephen Brandes, Mark Clare, Cliona Harmey, Vagabond Reviews, Stéphanie Nava and Mary-Ruth Walsh.

Phoenix Rising referenced the 1914 Dublin Civic Exhibition which developed out of Patrick Geddes's touring Cities and Town Planning Exhibition, shown in Dublin in 1911. Geddes organised his Cities Exhibition around the principle of an Index Museum — an *encyclopaedia graphica* — in which knowledge of the world was structured using objects, images and diagrams, which visitors were encouraged to actively interpret.[1] This was one of a number of projects by Geddes, such as the Outlook Tower in Edinburgh, which reflected his interest in the structuring and representation of knowledge of cities and its potential for public engagement.

The 1914 Civic Exhibition attempted to re-imagine Dublin as 'the phoenix of cities' in a period of economic, social and political turmoil in Ireland.[2] *Phoenix Rising: Art and Civic Imagination* did not seek to replicate or solely commemorate the Civic Exhibition, but aimed to reflect on aspects of Geddes's work and broader questions of how cities are understood and represented. This paper considers how knowledge is produced in the work of the exhibiting artists and examines the potential and limitations of exhibitions to produce and mediate cultural knowledge. It references different strategies employed for the production of architectural knowledge, such as analogy, abstraction and fictionalisation. The visual essay features installation views of the exhibition along with research images from the curator and artists, supported by a text that relates the exhibition to underlying questions of how urban space is known and represented.

Taking a cue from Geddes's interdisciplinary thinking, Vagabond Reviews gathered an imaginary library of missing titles for works that might illuminate our thinking about cities. Invited individuals from human science disciplines provided titles for unwritten books they considered necessary. Contributors included architects, sociologists, planners, community activists, doctors and geographers. The 48 titles together represented a matrix of missing knowledge for the contemporary city and acted as a catalyst for discussion.

Stephen Brandes's satirical works included a monumental wall piece and a poster that combined images of various European cities to create fictional scenarios that reflect on the legacy of public monuments. The poster, *Civic Committee*, was also displayed at poster sites around Dublin. Unlike conventional advertising, Brandes's posters were devoid of text. Unexpectedly, the poster locations created a map of dereliction in Dublin, as most advertising hoardings are located on vacant sites or disused buildings.

Mark Clare exhibited two works inspired by Gustave Courbet's Realist Manifesto, written after the 1855 Exposition Universelle in Paris rejected three of his works. Clare's research led him to consider the place of fountains in 19th-century international exhibitions and in the urban public realm. *La Fontaine du Réalisme*, a photograph of an ephemeral fountain sculpture constructed in Paris, and *Le Fantôme de Réalisme*, the wrapped base of the sculpture, provoked a reflection on the historical legacy of the ideologies embodied in the built environment.

Cliona Harmey exhibited images captured from weather satellites using lo-fi devices. The work explored the ways in which invisible data maps our cities, the gaps and errors in the information provided and the disparity between the body on the ground and the aerial view. This also reflected the artist's interest in repurposing available technologies for creative ends. Technical information on the process was provided to visitors through one of a series of "newsletters" produced during the exhibition and distributed in the gallery space and online.

Mary-Ruth Walsh also explored the idea of embodied knowledge through three sculptures installed in hidden spaces in the gallery, inviting viewers to look more closely at their surroundings. They drew attention to the physical aspect implicit in the act of looking at – and by extension knowing – a room, a street or a city. She also created a video using found imagery which examined the place of optics in the city through a poetic analysis of mapmaking and the geometries found in cities and in nature.

Stéphanie Nava presented *Garden Cities or Urban Farming? The Crises Bureau*, an extract from a large-scale installation investigating the culture of urban food production. Nava reworked maps of built and un-built utopian cities, colour-coding the plan to identify spaces available for growing food. The artist also produced a drawing of Dublin called *Rear Window*, which further emphasised the importance of viewpoint in the process of knowing a place and its subsequent representation.

Exhibition newsletters and a series of films, talks and walking tours extended the scope of the project. While such activities are commonplace in art museums today, the programme was intended to echo The Summer School of Civics which was held under the Directorship of Patrick Geddes in conjunction with the 1914 Civic Exhibition. This paper considers the role of curators and audiences in generating knowledge through exhibition-making, as evident in the critical reviews of *Phoenix Rising*, related events and social media activity.

By juxtaposing installation and research images this essay examines the usefulness of historical exhibition models, particularly those developed by Geddes, for generating contemporary cultural projects. This is pertinent given the current interest within curatorial studies in exhibition histories as a means to explore cultural history. The essay questions the extent to which it is possible to "exhibit cities", given that the city itself lies outside the gallery's doors. It touches on the potential civic role of art institutions and how public galleries relate to the urban context in which they are located.

1 Patrick Geddes, "The Index Museum: Chapters from an Unpublished Manuscript", *Assemblage*, 10 (1989): pp. 65–69

2 *Official Catalogue of the Civic Exhibition* (Dublin: Kenny's, 1914)

Adam Sharr

Buildings as sites for the production of architectural knowledge: Reflections on replicas in Istanbul, Potsdam and Las Vegas

Crystals at CityCenter, the shopping mall in Las Vegas designed by architects Studio Libeskind, viewed from the famous Strip.

Architecture displays the values involved in its inhabitation, construction, procurement and design. It traces the thinking of the individuals who have participated in it, their relationships and their involvement in the cultures where they lived and worked.

In *Myths, Emblems, Clues*, Carlo Ginzburg found it no coincidence that art history and forensics burgeoned at the same time that detective fiction emerged in the mid-nineteenth century:

> Man has been a hunter for thousands of years. In the course of countless chases he learned to reconstruct the shapes and movements of his invisible prey from tracks on the ground, broken branches, excrement, tufts of hair, entangled feathers, stagnating odours. He learned to sniff out, record, interpret, and classify [...] infinitesimal traces [...] Perhaps the actual idea of narration may have originated in a hunting society, relating the experience of deciphering tracks. This obviously undemonstrable hypothesis nevertheless seems to be reinforced by the fact that the rhetorical figures on which the language of venatic deduction seems to rest today – the part in relation to the whole, the effect in relation to the cause – are traceable to the narrative axis of metonymy [...].[1]

It remains less common than it should be to think of buildings as cultural artefacts and to think of architectural scholars as detectives in search of evidence. It seems more important, in studying architecture, to think about what a building says, what it does and how it works rather than try to post-rationalise what an architect might or might not have had in mind. This is to recognise that buildings are evidence of the cultures that made them, that contemporary architectures are just as instructive as those of the past, that architects seldom offer the most reliable accounts of their own buildings, that buildings' values appear different as cultures change and adapt around them, and that buildings have multiple authors, ranging from clients to builders to inhabitants.[2] As such, built architectures remain important repositories of architectural knowledge; as cultural evidence waiting to be read for their insights into the societies and people that produced them.

This paper seeks to illustrate that buildings are important sites of architectural knowledge production with reference to contemporary replica buildings. These recent replica architectures – which extend historical cultures of the architectural replica – employ selective ideas of the past to construct the self-image of states, cultures, organisations or powerful individuals in the present. Frequently promoted through the rhetoric of "reconstruction", these projects are seldom literal reconstructions. Rather, they involve the tendentious reclamation of historic architectural and urban forms to reinforce identity narratives, however tenuous their historical veracity. As extreme examples of the cultural redolence of architecture, these replica buildings seem to illustrate at high intensity the capacity of architecture to be read as evidence.[3]

I will read three contemporary replica buildings for their cultural insights. The first is the project for the reconstruction of the Ottoman-era barracks in Taksim Square in Istanbul's Beyoğlu district. It replaces a public park with a replica building containing a shopping mall. But it is controversial for more than the privatisation of public space. It is a symbol of the Erdogan government's attempt to reclaim an imperial Ottoman era identity for contemporary Turkey, aligned more with a conservative past than a progressive future. For this reason, the project became symbolic, provoking protests in May 2013 when pictures of demonstrators in the park were transmitted globally. Similarly contentious, in the cities of the former East Germany since 1989, has been the demolition of modernism constructed under communism and its replacement with buildings that look older. The most famous example is the reconstruction of Berlin's Stadtschloss on the site of the former East German parliament, the Palast der Republik, whose bronze glazed facades will be replaced with a replica of the Prussian palace that stood there before 1945. I will examine the reconstruction of the Stadtschloss in Potsdam, completed in 2012, which is less well known but of similar fascination. In Potsdam, the replica is constructed at 7/8 scale in order for the GDR-era motorway across the corner of the site to remain. The building stands for a drive to erase traces of the communist past in East Germany and replace them with the image of a fictive continuity between the pre-1945 past and the post-1989 present. These two projects demonstrate the power of architecture as cultural evidence.

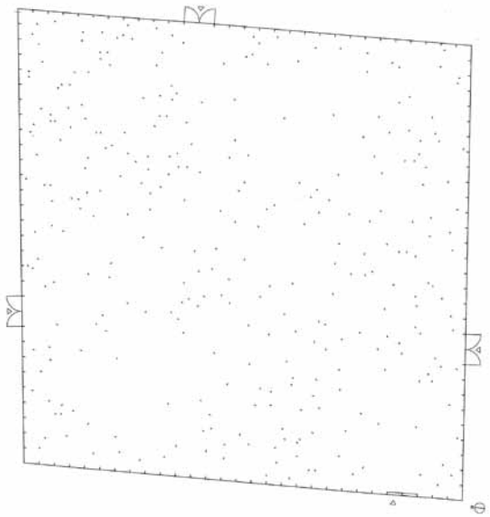
The third and final reading is a replica of a different kind. It is a shopping mall recently completed to the designs of "starchitect" Daniel Libeskind in Las Vegas. In 1972, Venturi, Scott Brown and Izenour famously characterised the Strip's building as signs, in terms of 'ducks' and 'decorated sheds'.4 In the 1990s, the Strip became dominated by theme hotels which are replicas of a sort, for example: The Venetian, whose façade collages together reproductions of the Doge's Palace and Bridge of Sighs; and Paris, mashing together fragments of buildings including the Arc de Triomphe and Eiffel Tower.5 Crystals at CityCenter, opened on the Strip in 2009 to designs by Studio Libeskind, is a replica of a different kind, repeating parts of the office's famous Jewish Museum in Berlin. In Las Vegas, similar jagged forms and the same details – including diagonal cladding and 'bullet hole' ventilators – are accessorised with the retail imagery of Louis Vuitton, Prada and Yves Saint Laurent. Following the Berlin museum, with its distinctive forms derived from a mapping of the addresses of murdered Jews, it is possible to speculate that the building repeats the same forms because all architecture can only be architecture-after-the-Holocaust. Alternatively, it is also possible to conclude that this replication stands for "starchitecture" taken to its logical conclusion, where it only becomes possible to repeat itself. Where Learning from Las Vegas showed the sign becoming architecture in 1972, and The Venetian and Paris transformed architecture into cultural signs in the 1990s, Crystals can only replicate architecture out of architecture, representing a culture of architecture as commodity where "starchitects" are hired to reproduce replicable shapes for their international sign value.

These three replica buildings show how architecture can be read for cultural insights, and how the ideas they represent might be a long way from those that the architects and promoters intended.

1 Carlo Ginzburg, *Myths, Emblems, Clues* (London: Radius, 1990).
2 Adam Sharr (ed.), *Reading Architecture and Culture: Researching Buildings, Documents and Spaces* (London: Routledge, 2012).
3 Adam Sharr and Zeynep Kezer, "Replicas: Contentious Reconstructions of the Past", session at Society of Architectural Historians conference, Chicago, 15 April 2015. These are ideas that Zeynep Kezer and I have worked on together.
4 Robert Venturi, Denise Scott Brown and Stephen Izenour, *Learning from Las Vegas* (Cambridge MA: MIT Press, 1972).
5 Robert Venturi and Denise Scott Brown, 'Las Vegas After its Classic Age', reprinted in *Robert Venturi, Iconography and Electronics – Upon a Generic Architecture: A View from the Drafting Room* (Cambridge MA, MIT Press, 1998), pp. 123-136; Rem Koolhaas and Hans Ulrich Obrist, 'Relearning From Las Vegas: An Interview with Denise Scott Brown and Robert Venturi' in Rem Koolhaas and Chuihua Judy Chung (eds.), *The Harvard Design School Guide to Shopping* (Cologne: Taschen, 2001).

Franscesco Marullo

Precarity as form of life. Architecture and freelance labor.



Kanazawa Institute. Technology Workshop. Junya Ishigami, (ground plan). Kanazawa, 2010

Freelancers are in a perennial strive for self-definition. In their living efforts and movements lie the essential character of human labor-power as a process of individuation, as the act of becoming oneself: the emergence of a form-of-life.

In his 1918 lecture titled "Science as a Vocation" Max Weber used the term prekär to define the preliminary phase for any young German scholar wishing to undertake the academic career and to achieve a tenured position. That transitional status of uncertainty for Weber characterized the freedom of the German university system, which condemned researchers to unpaid workloads for short-term contracts but also saved education from degenerating to a reproducible technique. Almost a century after Weber's lecture, with the demise of the Fordist economy, the collapse of welfare systems, the privatization of public services, the imposition of regimes of austerity and the replacement of political agonism with financial regulations, precarity and flexibility became generalized conditions of employment, affecting any field of production at all professional level.

Despite the proliferation of part-time, informal, project-based, unpaid internships and atypical jobs —which in the last decades dismantled any traditional feature of the salaried contract— the idea of precarity is still considered an "exception" and often nostalgically opposed to the yearned permanent job with its welfare guarantees. Nevertheless, precarity has always been a *norm* of the capitalist system of exploitation, constituting the very ontological character of labor-power. Men are biologically precarious beings, devoid of specialized instincts or assigned environments and thus condemned to constantly produce their own nature, making of their innate indeterminacy the foundation for their work, ingenuity and self-consciousness. After centuries of labor exploitation, contemporary bio-capitalism flaunted precisely the intrinsic precarity of the human species-being as its highest source of profit, subsuming life as such with whole aggregate of physical, intellectual, affective and relational faculties, to economical calculation.

Therefore, more than wishing a return to previous modes of production or regretting older forms of employment, a true strategy of opposition should delve into the very conditions of precarity, questioning its juridical premises in order to revert its effects and perhaps looking at those workers who consciously made of precariousness their form of life. In this sense, the increasingly diffused role of the — the self-employed worker — could be perhaps considered a quintessential figure of the neoliberal economy.

A freelancer is in fact a "one-man company" or that particular worker who lumped the three traditional roles of the enterprise into a single person: the *capitalist*, who provides the money of investment; the *manager*, who administers and supervises the activities of investment; and the *salaried employee*, who daily propels the activities of the firm. The life of a freelancer coincides with her work, her compensations with her capital of investment, her daily rituals with her working shifts. A freelancer does not live out of a periodical salary to reproduce her labor-force but gets remunerated just for the completion of single performances, offering her reproduction for free. Whereas in the past salaried workers could collectively bargain the terms of their contract —thanks to the factory or the company as spaces for cooperation, and the union as platform for protection— freelancers seem condemned to solitary exploitation and obligations, being spatially fragmented and often lacking of any professional or trade association.

Freelance labor does not include care assistance, dismissal periods, redundancy rights, paid holidays, maternity leaves or special compensations for ending-contract: as far as the task is executed according to the expected requirements and within the established modalities, the length and the intensity of the working day are up to the worker's capacity of self-organization. Most of the times, the invoices do not consider health or physical inconveniences, leaving any expense eluding the strict execution of the job or the efficacy of results in charge of the worker. The solidity of experience, the cumulated competence and personal knowledge is all what freelancers have: they construct their existence upon risk, as sole responsible for their business identity, success and debts.

A freelance worker thus permanently lives on the edge of crisis, victim of a whole new "micro-physics of power" which directly integrates the construction of subjectivity with the places where she actually performs or cooperates with other people. Devoid of any prescribed routine or mandatory protocol, the freelancer needs to constantly plan his own time and space, self-assigning tasks and deadlines while keeping a firm psychological attitude, creating his working habits while upgrading competences and weaving social relations to construct a solid professional network. If the salaried worker was assigned to specific and circumscribable workplaces, the freelancer needs to constantly produce her place of work, being her body, life and daily rituals inseparable from the space where her actions and working performances occur.

Within an economy driven by cognitive labor —in which fixed and variable capital have merged in the mind and the body of single individuals— the specificity of the production space dissolves into generic stage for action, abandoning any delimited compound as an invisible landscape of sprawling workstations in a network of Internet Protocol Addresses. For the single-person-enterprise, architecture becomes a reflection of her bodily and mental activities: the act of delimiting and selecting intervals of possibilities for her life to occur.

For a freelance worker the very act of inhabiting, furnishing or simply using a portion of space, achieves a political dimension, coinciding with the extension of her life industriousness and triggering processes of valorization. A revolutionary practice of organization and recomposition of the freelance labor would only begin from the legitimization of a new juridical frame for living conditions, the struggle for a guaranteed basic income of existence and, above all, the right to a space for existence: claims which could have never been more relevant than within the current pauperization of the architectural profession; the recent "curatorial" shift of the discipline; the booming market of publications, exhibition and knowledge dissemination; the reduction of building production; the combination of designing practices with research; the increasing costs of education and the privatization of the university system.

James Brown

W1A: production sites and production sights

Queen Elizabeth II visiting the newsroom of New Broadcasting House in June 2013. (BBC News)

In 2013, the news gathering and broadcast operations of the British Broadcasting Corporation (BBC) completed their move from various sites around London to the refurbished and expanded Broadcasting House in Portland Place. For the first time in the history of the corporation, news broadcasting for television, radio and online was brought under one roof. Designed by Richard MacCormac of MacCormac Jamieson Prichard (phase one) but completed by Sheppard Robson and HOK for Bovis Lend Lease (phase two), the complex centres around the 'global newsroom' of the BBC's entire news operations. This paper explores the complex spatial construction of a building designed around Europe's largest newsroom, one designed to align journalistic transparency with a carefully controlled public visibility.

In much the same way that in the nineteenth century the banking sector employed a weighty marble and stone classicism to re-assure customers of their permanence and fiscal security,[1] it is a not uncommon trope in broadcast current affairs to deploy representations of architectural scale and grandeur as evidence of the dependability and veracity of the news being reported. In hourly television countdowns on the various domestic and international BBC News channels, journalists are shown on location around the world, transmitting information back to Broadcasting House, their invisible feeds of data represented by animated red lines that fly over and through the streets of the English capital. If "abstract space is meaningless outside of absolute space, outside of some physicality,"[2] these simulations of the digital flows of current affairs attempt to make tangible and meaningful the production and dissemination of information. Having panned across the city of London, the gaze of viewers of the BBC's flagship national news broadcasts enter the building via a remotely controlled camera shot that pans over the newsroom, locating the television news studios that overlook the journalists' and producers' work stations. At the culmination of the global production and transmission of information, the view enters the news studio, which offers a commanding wide angle view of the global newsroom – albeit one that has forced BBC employees to adjust their working practices so as not to distract viewers during broadcasts.[3]

Adopting Lefebvre's distinction between *absolute space* and *abstract space*,[4] the presentation of the building in BBC's television news will be shown to situate the corporation in both the *absolute space* of central London and Broadcasting House and the abstract space of the digital news economy. The paper will explore how the building is used in the construction of an iconic mediated image, both choreographically (in hourly countdowns to news bulletins) and critically (as a living backdrop for the satirical comedy *W1A*). Moving beyond the normative dualism of architecture as structure (lines) and space (fields), this paper examines and critiques the carefully balanced tension between this landmark building's site of production and sights of production; and between the lines of sight and fields of vision that inscribe it into the absolute space of the city and the digital space of the digital news economy.

1 See Lawson, Bryan, The Language of Space (Oxford: Architectural Press, 2001), 51-53.
2 Merrifield, Andy, *Henri Lefebvre: A Critical Introduction*. (New York: Routledge, 2006),132.
3 Conlan, Tara. "BBC Races to Iron out Glitches as New Newsroom Reveals All." The Guardian. March 15, 2013. Accessed June 10, 2015. http://www.theguardian.com/media/2013/mar/15/bbc-newsroom-etiquette-broadcasting-house
4 Lefebvre, Henri, *The Production of Space* (Oxford: Blackwell, 1991).

Biographies

Gernot Böhme

Gernot Böhme is Director of the Institute for Praxis of Philosophy (since 2005) and Emeritus Professor at Darmstadt Technical University/Germany (since 2002) where he was Professor of Philosophy from 1977 to 2002. Böhme studied Physics, Mathematics and Philosophy and was awarded his Ph.D. in Hamburg in 1965. He has been Guest Professor at the Universities of Vienna; Wisconsin, Madison/ Wisconsin; and Kyoto, Japan, and he was Jan-Tinbergen Professor at the University of Rotterdam; Research Professor at Harvard University, and Cambridge University/ England (1987) amongst others. His main research fields are Classical Philosophy (Kant, Plato), Social Studies of Science, Philosophy of Nature, Aesthetics, Ethics, and the Theory of Time. His books *Atmospheres and Cities* (1998) and *Architecture and Atmosphere*, (2006) have become highly influential in architectural thinking throughout the world.

Anne Bordeleau

Dr Anne Bordeleau is Associate Professor at the School of Architecture of the University of Waterloo, Canada. She is an architect and historian with publications on the temporal dimensions of drawings, maps, buildings and architecture more generally. She has published articles in numerous international journals (*Journal of Architecture*, *Architectural Theory Review*, *Architectural History*, *Architecture_MPS*, *Footprint*), chapters in edited books, and a monograph, *Charles Robert Cockerell, Architect in Time: Reflections Around Anachronistic Drawings* (Ashgate, 2014). She is currently studying the temporality of materials through the lens of casting.

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Sarah Breen Lovett is a curator, artist, PhD candidate and sessional academic at The University of Sydney and The University of Technology Sydney. The title of her forthcoming PhD is *Expanded Architectural Awareness: Exploring Intersections between Expanded Cinema and Architecture*, this is practice-based research alongside historical thesis upon the Expanded Cinema movement in London during the 1960s–1970s. Sarah has curated many exhibitions at the nexus of art and architecture including Expanded Architecture, Cinecity, Modern Art Projects and Palimpsest Performances. In her curatorial and art practice Sarah is currently focused upon various boundaries between the self and the built/landscaped environments. www.sarahbreenlovett.com

James Brown

Dr. James Benedict Brown is Lecturer in Architecture at the Leicester School of Architecture at De Montfort University. James' research and writing is primarily concerned with the social aspects of architectural education and production. His PhD (Queen's University Belfast, 2012; http://bit.ly/JBB_PHD) developed a pedagogical critique of the live project in architectural education, and was shortlisted for the 2013 RIBA President's Award for Outstanding PhD Thesis. James is a founder member of the association of architectural educators (aae) and the Series Editor of the aae's open access peer reviewed journal *Charrette* (ISSN 2054-6718). He is the producer and host of *The Arch. Ed. Podcast* (http://www.archedpodcast.com/).

Elke Couchez

Elke Couchez is a Ph.D. Student at the KU Leuven Department of Architecture, where she works on the FWO-project "The Formation of Architectural Theory in Belgium (1965-1995)". Project promoters are: Hilde Heynen, Rajesh Heynickx and Yves Schoonjans. Also active as a freelance art critic, she published in periodicals such as H ART, Metropolis M and This is tomorrow. She is author of different catalogue-texts about contemporary arts and participated in the writer-inresidence programs of Lokaal 01 (Antwerp) and Frans Masereel Centrum (Kasterlee).

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Dr. Tina Engels-Schwarzpaul is Associate Professor in Spatial Design and Postgraduate Studies at AUT University – Te Wānanga Aronui o Tāmaki Makau Rau, in Auckland, Aotearoa/New Zealand. Selected publications: (2007) "A warm grey fabric lined on the inside with the most lustrous and colourful of silks": Dreams of airships and tropical islands; (2011) Restless Containers: Thinking interior space – across cultures; (2012) Access/Arrival: Welcoming difference; (2012) Globalised Desk-top Skirmishes? Reporting from the colonies; (2013) *Of Other Thoughts: Non-traditional ways to the doctorate. A guidebook for candidates and supervisors* (with M.A. Peters); (2014) The Offerings of Fringe Figures and Migrants. http://www.aut.ac.nz/profiles/art--design/associate-professors/tina-engels-schwarzpaul

Jonathan Hill

Jonathan Hill is an architect and architectural historian and is Professor of Architecture and Visual Theory and Director of the MPhil/PhD Architectural Design programme at the Bartlett School of Architecture, UCL. Jonathan is the author of *The Illegal Architect* (1998), *Actions of Architecture* (2003), *Drawing Research* (2006), *Immaterial Architecture* (2006) and *Weather Architecture* (2012), editor of *Occupying Architecture* (1998), *Architecture—the Subject is Matter* (2001) and *Research by Design* (2003), and co-editor of *Critical Architecture* (2007) and *Pattern* (2007). He is also a commissioning editor of the Ashgate 'Design Research in Architecture' book series. Venues for solo exhibitions have included the Haus der Architektur, Graz (1997), Architektur-Galerie am Weissenhof, Stuttgart (1998) and the Matthew Gallery, University of Edinburgh (1999).

Thomas-Bernard Kenniff

Thomas-Bernard Kenniff practices and teaches in the fields of architecture, urban studies and design humanities. His work addresses the relationship between the built environment, design processes and society with a specific interest in public space. He holds a PhD in Architectural History and Theory from University College London and a professional Master of Architecture from the University of Waterloo. He has taught and lectured at Carleton University (Ottawa), Montreal University, Laval University (Québec City), and University College London. He is currently Invited Professor at the UQAM School of Design in Montreal.

Amy Kulper

Amy Catania Kulper is an assistant professor of architecture at the University of Michigan Taubman College of Architecture and Urban Planning, where she teaches theory and design. For the 2010-2011 academic year she was the Steelcase Research Professor at the University of Michigan's Humanities Institute, working on a book manuscript entitled *Immanent Natures: The Laboratory as a Paradigm for Architecture's Experimental Practices*. She is a four-time recipient of the Donna M. Salzer Award for teaching excellence. Kulper is the Design Editor of the *Journal of Architectural Education* (JAE). Her first book, *Domesticated Natures: Victor Horta and the Art Nouveau Interior*, is forthcoming from Ashgate. Kulper holds masters' degrees from both the University of Pennsylvania and Cambridge and a Ph.D. in the history and philosophy of architecture from Cambridge University.

Kreider + O'Leary

Kreider + O' Leary are a poet and an architect who collaborate to make work in relation to sites of architectural and cultural interest such as prisons, military sites, film locations, landscape gardens and desert environments. Combining visual, spatial and poetic practices, they develop performance, installation and video work and instigate architectural interventions. Their work has been exhibited widely, including at Tate Britain, the Whitechapel Gallery and the Lisbon Architecture Triennale. Recent publications include: *Poetics and Place: The Architecture of Sign, Subjects and Site* (Kreider, I.B. Tauris 2014) and *Falling* (Kreider).

Sandra Karina Löschke

Sandra Karina Löschke is an architect and Lecturer in History and Theory at the University of Technology Sydney. Her research investigates the lines between objects, audience and curator as intermediaries in the production of cultural identities in exhibition environments. Sandra's architectural work includes award-winning buildings for Foster and Partners/ London and cultural buildings for Avery Associates Architects/London (British Film Institute London) and Stephan Braunfels/Munich (Pinakothek der Moderne, Munich). Her own work has been exhibited at the 11th Venice Architecture Biennale and exhibitions in Singapore, Bangkok, Kuala Lumpur and Sydney. She studied architecture at the Bartlett/UCL and the Architectural Association London. She is Co-Editor of *Interstices Journal of Architecture and Related Arts*, Issue 14 2013 and has convened international conferences on questions

of materiality in architecture, art and technology – *Immaterial Materialities* with the Australian Institute of Architects and the Museum of Contemporary Art , Sydney (2012) and *Transmaterial Aesthetics* at Aedes Gallery, Berlin (2013). She the author of numerous conference papers, journal articles and book chapters including "Participatory Aesthetics: Alexander Dorner's Reorganisation of the Provinzialmuseum Hanover (1923–26)" in *Whose Participation – Spaces of Interaction in Contemporary Art and Architecture* (Tauris 2014).

Christoph Lueder

Architect and urbanist, University of Stuttgart. He practiced with Behnisch & Partners and Auer + Weber, Stuttgart before setting up his own office in Zürich. Buildings include the new University Library Magdeburg (2003), social housing in Ingolstadt, Germany (1998), and a housing estate in Shanghai, China (2005). Christoph researches on diagrams as devices of analysis, explanation, negotiation and imagination as well as tools and frameworks for architectural and urban design processes. He has taught and lectured at University of Stuttgart, ETH Zürich, Canterbury School of Architecture and the Deutsche Architektur Museum. Christoph currently researches and teaches at Kingston University London.

Francesco Marullo

Francesco Marullo recently concluded a Ph.D. dissertation on the "Architecture of Labor and the Spaces of Production" within *The City as a Project* doctoral program at the Delft Institute of Technology. Since 2006 he collaborated with the Office for Metropolitan Architecture, the Department of Urban Studies and the School of Architecture at RomaTre University, Dogma Architects, Matteo Mannini and The Berlage Center for Advanced Studies in Architecture and Urban Design. Francesco is a founding member of *Behemoth Press* and currently teaches at TU Delft and at the Academy of Architecture in Rotterdam.

Catie Newell

Catie Newell is an Assistant Professor of Architecture at the Taubman College of Architecture and Urban Planning and the founding principal of *Alibi Studio. Newell's creative practice has been widely recognized for exploring design construction and materiality in relationship to location and geography, and cultural contingencies. The work captures spaces and material effects, developing atmospheres through the exploration of textures, volumes, and the effects of light or darkness. She won the 2011 ArtPrize Best Use of Urban Space Juried Award, and the 2011 Architectural League Prize and is a Fellow of the American Academy in Rome.

Dulmini Perera

Dulmini Perera completed her B Arch degree at the University of Moratuwa, Sri Lanka and has taught and practiced in Sri Lanka for a few years. Her current research focuses broadly on second order cybernetic theories and its potential applications in rethinking notions of 'ecology' and 'epistemology' in architecture. Some of her recent presentations and publications relating to similar topics include; *Rethinking reflexivity in Design studios: Selves in Design to Design of Selves*(2015), *Revisiting the U-Machine: Gordon Pask and Stafford Beer's Adaptive Controllers and Post-humanist Design Epistemologies* (2014), *Compassionism: Conversing with Gaia in a Post human world(2014), Sustaining Urbanscapes* (2011).

Sophia Psarra

Sophia Psarra is a Reader in Architecture and Spatial Design at the Bartlett, UCL. Her research explores the relationship between spatial characteristics, patterns of use, social relations and cultural meaning. She has collaborated with cultural institutions on the relationship between layout, exhibition narratives and visitors' experience (MoMA, New York, The Natural History Museum, London). Her activities in these areas have resulted in publications (*Architecture and Narrative: The Formation of Space and Cultural Meaning* (Routledge 2009)), installations and design projects. She has won first prizes in international architectural competitions. Her work has been exhibited in Venice Biennale, the George Pompidou Center, NAI Rotterdam, London, Berlin, Milan and Athens, Greece.

Adam Sharr

Adam Sharr is Professor of Architecture at Newcastle University, Principal of Adam Sharr Architects, Editor-in-Chief of *arq: Architectural Research Quarterly* (Cambridge University Press) and Series Editor of *Thinkers for Architects* (Routledge). He has written and edited six books on architecture including *Heidegger's Hut* (MIT Press, 2006) and *Demolishing Whitehall: Harold Wilson, Leslie Martin and the Architecture of White Heat* (Ashgate, 2013, co-written with Stephen Thornton and Commended in the RIBA President's Awards for Research). His edited research methods book, *Reading Architecture and Culture* (Routledge, 2012), explores how buildings display the values involved in their inhabitation, construction, procurement and design.

Logan Sisley

Logan Sisley studied Art History at the universities of Otago and Auckland, New Zealand. He is currently Exhibitions Curator at Dublin City Gallery The Hugh Lane, Ireland.

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Ro Spankie is a designer, teacher and researcher. She is currently Course Leader for Interior Architecture BA Honours at the University of Westminster, London. She is enrolled part-time on the PhD by Architectural Design at UCL. Her thesis *Thinking through Drawing* is focused on the role of drawing as an investigative tool in relation to three case study interiors, one of which is the study and consulting room of Sigmund Freud. Recent publications include *'The "Old Cinema": A Dissolving View'*, in *The Magic Screen: A History of the Regent Street Cinema*, (Granta Editions, 2015) and *An Anecdotal Guide to Sigmund Freud's Desk*, (Freud Museum London, 2015).

Anne Warr

Anne Warr is an architectural graduate of UNSW with a master's degree in building conservation (University of York, UK) who worked as heritage manager for both state and local governments in NSW before moving to Shanghai in 2003 where she lived for 7 years. While in Shanghai Anne wrote a book – Shanghai Architecture (Watermark Press 2007) – taught western architecture at Tongji University and started a walking tour business – walkshanghai.com. Anne is currently completing a PhD in the Faculty of Built Environment, UNSW, entitled: 'Women in the Modern City: 1930s Shanghai', her supervisors being Professor Robert Freestone and Dr Christine Steinmetz.

Sean Weiss

Sean Weiss is Assistant Professor of Architectural History and Theory at the Bernard and Anne Spitzer School of Architecture at the City College of New York. His essays and reviews have appeared in *caa. reviews*, *Casabella*, *Journal of Architectural Education*, and *Log*.

Andrea Wheeler

Andrea Wheeler is Assistant Professor in the Department of Architecture at Iowa State University, where she contributes to the technical lecture series, is a studio instructor, and teaches Green and Sustainable Architecture. She earned her PhD in Architecture from the University of Nottingham in 2005. Her thesis examined the concept of dwelling through the philosophy of Luce Irigaray. Her work has been published in two collections of essays edited by Irigaray, including: *Teaching* and *Conservations*. Andrea Wheeler's work is about sustainable buildings; she is concerned with lifestyle change, the actual performance of buildings, and challenging the sustainability agenda in architecture.

Izabela Wieczorek

Izabela Wieczorek is a Polish born architect and co-founder of g + w arquitectura based in Madrid. Her work has been published and exhibited nationally and internationally. Currently she holds an associate professorship at the Arkitektskolen Aarhus in Denmark. She is also completing a PhD dissertation at the ETSAM Universidad Politécnica de Madrid, which draws upon the concept of 'material agency'. The notion of atmosphere provides a common ground for her research, teaching agenda and practice, in which the objective is to promote an awareness of the relational dimension of architecture by addressing sensorial, behavioural, performative and environmental aspects.

Acknowledgements

Professor Alan Penn, The Dean of the Bartlett Faculty of the Built Environment

Blerta Dino, MPhl/Phd Student, The Barlett

Adriana Cabello Placencia, Garyfalia Palaiologou, Research Fellows, the Bartlett Faculty of the Built Environment

This catalogue has been produced to accompany the *Production Sites* conference at the Bartlett School of Architecture, UCL, Wednesday 29th and Thursday 30th of July 2015.

Edited by: Sophia Psarra and Sandra Karina Löschke
Designed by: Avni Patel | www.avnipatel.com
Printed by:

ISBN 978-0992-948542