SCAFFOLDS

OPEN ENCOUNTERS WITH SOCIETY, ART & ARCHITECTURE.

INTERNATIONAL
SYMPOSIUM
BRUSSELS
22-23 NOV. 2018
https://scaffolds2018.epfl.ch

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Culture — Architecture

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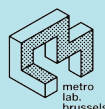
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Foreword

Curiosity and will have made this event possible. The symposium aims at creating a place for sharing and discussion on research in architecture and urbanism, artistic practice and studio pedagogy. It does so by reflecting upon epistemological and cognitive strategies and tools used in understanding and shaping our space, from the immediate human body and its extensions to the territory. As such, the symposium proposes to explore theoretical, practical and ethical dimensions that link our ways-of-knowing with the ways-of-doing to be desired for a common future.

The overall theme "Scaffolds – Open Encounters" seeks to enable constructive dialogue between disciplines, educators, students, practitioners, researchers, educational bodies, local communities and curating institutions. For this occasion, we have put together a dense and promising programme, covering very diverse contributions to both Open and Curated Panels The symposium is the initiative of ALICE lab, an architectural design and research unit at the École Polytechnique Fédérale de Lausanne. However, it is a joint academic venture organized in collaboration with Metrolab Brussels (ULB-UCL), the Research Laboratory for Architecture Theory and the Philosophy of Technics at the Technische Universität Wien, the Chair of Public Building from the Faculty of Architecture and Built Environment of the Technische Universiteit Delft; and The Faculty of Architecture of The Katholieke Universiteit Leuven.

We would like to thank our generous and enthusiastic academic partners, with a very special mention to the organizers and coordinators of the curated panels. In addition, we would like to express our gratitude to CIVA and KANAL-Centre Pompidou for hosting the event and for organizing the parallel event 'Being with Pedagogy'.

Scaffolds is to be held in three different locations: in the Metrolab Brussel Offices, The WTC and in HOUSE 3 inside the former Garage Citroën. HOUSE 3 has been conceived by over 180 people – students from ALICE EPFL, as well as architects, teachers, and partners at CIVA / KANAL-Centre Pompidou – and was built by the same in a two-week public performance in May 2018.

We hope HOUSE 3 will offer us all the poetic grounds for fruitful encounter and generous exchange, with the intention of encouraging us to find more and new relevant questions to ask.

Darío Negueruela del Castillo
Academic Coordinator of Scaffolds
Head of Research ALICE EPFL

Dieter Dietz
Associate Professor & Director
ALICE EPFL

DAY 1

In Metrolab Offices

09.00-09.30 — Welcome and Introduction

09.30-11.00 — **Curated Panel** Infra. Externalizing rationalities - *TU Delft*

*Idiosyncratic infrastructures*_Filip Geerts TU Delft (NL)
*Field instruments of design*_Ilmar Hurkxkens ETHZ (CH)
*Mapping adjacencies*_Marc Schoonderbeek TU Delft (NL)
*De-coding, re-coding, en-coding*_Alper Alkan TU Delft (NL)

Pause

11.15-13.15 — **Curated Panel** Le rôle des tiers-lieux dans la fabrication de l'espace urbain - *Metrolab*

Introduction to the subject matter Marine Declève et Anna Ternon
Presentation of Recyclart _ Stéphane Damsin
Creative hubs _ Pierre Pevée
Parkfarm _ Petra Pferdmenges
Collective discussion _moderated by Chloé Salembier
Synthesis _Bernard Declève

walk 4 min

In KANAL

13.15-14.30 — *Lunch (food Trucks Kanal)*

14.30-17.00 — **Open Track 1** When Tools Become Instruments: Masterful Articulations in Architecture and the Arts

The Early Modern Act of Emulation as Contemporary Representation
_Nick Mols, University of Edinburgh (UK)
Architectonics of the Mirror: Between Project and Speculation
_Riccardo Villa, TU Wien (Austria)
Unlocking Painted Spatialities via Perspectival Drawing
_Eva Beke, KU Leuven (Belgium)
Randomness in Architecture: Hazards, Objective Chance and Poetics
_Emmanuelle Chiappone-Piriou, TU Wien (Austria)
Paperless Studios and the Articulation between the Analogue and the Digital: Geometry as Transformation of Architecture's Ontology
_Marianna Charitonidou, NTU Athens (Greece)

Pause

17.15-18.45 — **Curated Panel** City of the Future - *TU Delft*

Roberto Cavallo. TU Delft (NL)
Bart Mispelblom Beyer _ TANGRAM, UDC and RWU (NL)
Lars van Hoften_ UN Studio (NL)
Marta M Roy Torrecilla_ URBAN ARCIPELAGO-KARTONKRAFT (NL)
Oscar Vos, KRFT (NL)

Pause

19.15-21.15 — **Keynote** Luc Deleu

Very Few Building Are Architecture

21.30 - — *Dinner*

09.00-11.00   **Open Panel 2** City, Civility and the Post-Political
Models of Freedom and Conflict

Designing Dissensus: Making Common
_Paul Holmquist, Louisiana State University (USA)
On the Uses and Disadvantages of Architecture for European Projects: Notes on the Politics of Architecture after Neoliberalism
_Amir Djalali, Department of Architecture, University of Bologna (Italy)
Circular Buiksloterham: A Case Study of Architecture in the Data-driven City
Peter Ortner, Media and Design Laboratory, EPFL (CH)
Co-Designing Thinking-Media with Commonists. The Criticality of Conflict, Play and Irony
_Shintaro Miyazaki, University of Applied Sciences and Arts Northwestern Switzerland
Tirana: The New Paradigms
_Francelle Cane, Centre for Fine Arts, Brussels
From "modern architect" to an altering "commonplace architect.e"
_Hanne Van Reusel, KU Leuven (Belgium)

11.00-12.00   **Curated Panel** Project Global - *The Berlage*

Salomon Frausto
Sanne van den Breemer, Alberto Guena, and Jesse Honsa

walk 12 min

12.00-13.30 —————————————————————————— *Lunch*

13.30-16.00   **Open Track 3** Cognitive and Sensory Strategies
for Understanding and Shaping our Environment

Quattro Canti: A Tale of Monumentality
_Sofia Hosszufalussy (Italy)
On the turning away. Notes on the architectural anthropology of wounded urbanities
_Federico De Matteis, University of L'Aquila (Italy)
Human Gesture as Spatial Form
_Uri Wegman, Independent researcher
Orthopaedic Space
_Gérald Ledent, UC-Louvain (Belgium)
Beyond Bioscleave. From architectural procedurals to reversed destiny Movement forms for alternative social environmental mattering
_Renske Maria van Dam, KU Leuven (Belgium)

———————————————————————————— *Pause*

16.30-18.45   **Curated Panel** HORIZONTAL ACT - *KU Leuven*

Playlegger, Flirter, Killer

———————————————————————— *Pause with Snacks*

19.30-21.30   **Keynote** Vera Bühlmann

Who speaks in Architectural Articulations?
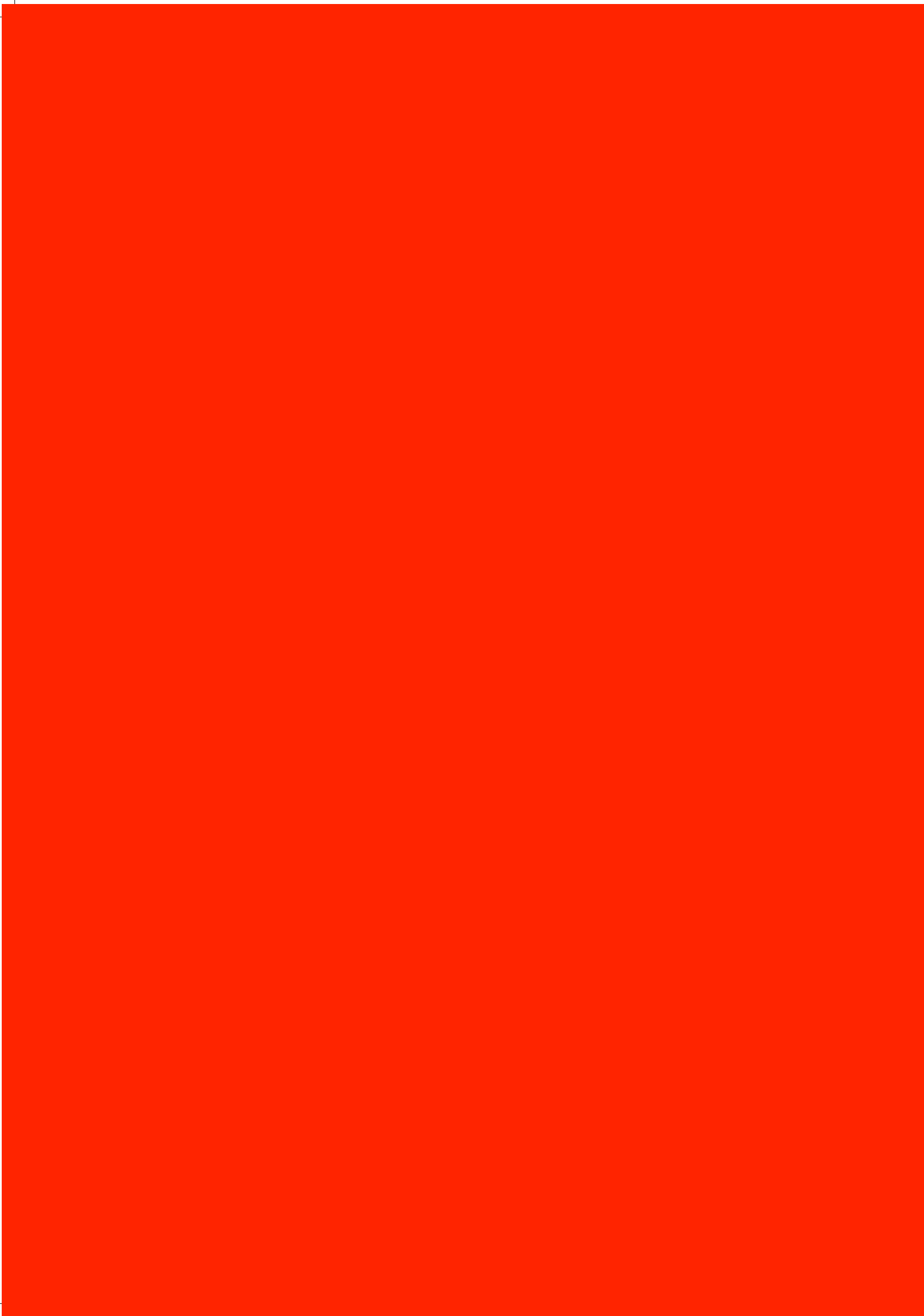*On Cornucopian Instruments, Architectonic Dispositions and Capital Concepts*

DAY 1

THURSDAY 22 NOVEMBER

In Metrolab Offices

Infra. Externalizing rationalities

Chair: Filip Geerts (A/PB-TU Delft)

Ground (datum) or assemblage, infrastructure plays.

Territories are rationalized forms of spatialized collective living, constructed through infrastructures as much as through the relentless action of gestures upon them. If territories both enforce and are the result of what is spatiality explicit and implicit of our societal norms and choices, can we consider them to be externalized forms of thought?

The panel wants research to discard overly deterministic and total relativistic stances, favouring nuanced and detailed accounts of the ways built forms and projective strategies serve the purpose of a territorial reasoning. The contributions propose four approaches for a speculative 'drawing' practice that mines the margins of various disciplines. The contributions are each located in a spectrum between either an understanding of territory as datum or as assemblage.
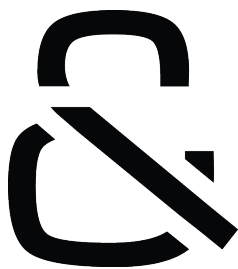
The Borders and Territories research group at the Delft University of Technology is represented by three contributors that share an interest in issues of representation and an interest in the friction caused by disciplinary limits, complemented by a contribution from Chair of Landscape Architecture of Professor Christophe Girot at ETH Zurich. The concreteness of infrastructure is the starting point of a first speculation proposing a catalogue of "idiosyncratic infrastructures", fruit of the vicissitudes of a polytechnic dialogue (FG). Experimental directions for the making of landscape are addressed from the vantage point of a dialogue with digital fabrication concerning the manipulation of the ground itself: an instance at ETH Zurich of stretching the conventional division of thought as the product of specialisation (IH). Two more contributors from the Delft Borders and Territories research group put the notion of representation in perspective, addressing examples of mapping (MS) and coding (AA) as vehicles of speculation.

Contributors will articulate their stances, in the form of theoretical speculation, accounts of pedagogical experiences and dialogues with empirical research, followed by a discussion attempting to make explicit possible research directions.

TUDelft

&

Participants:

Alper Semih Alkan is researcher and teacher at the Faculty of Architecture and the Built Environment at the Delft University of Technology, involved in the Borders and Territories research group, currently working on his doctoral thesis. He studied architecture and received his M.Arch. magna cum laude from METU in Ankara in 2004. He worked as a research and teaching assistant at METU until 2007. His research focuses on representation with a special focus on architectural drawing, design media and discursive formations in architecture
.

Filip Geerts is Assistant Professor at the Faculty of Architecture and the Built Environment at the Delft University of Technology, involved in the Borders and Territories research group, currently working on his doctoral thesis. He studied architecture and received his MSc.Arch cum laude from TU Delft in 2001. He is an educator and researcher, teaching design studios and seminars, and advising thesis projects. His main interest is the intersection of architecture, city, landscape and infrastructure.

Ilmar Hurkxkens is research associate and teacher at the Chair of Landscape Architecture of Professor Christophe Girot at ETH Zurich since 2010, where he is coordinator of the DesignLab, active in the Landscape Visualization and Modeling Lab, and since 2017 working on his doctoral thesis associated with the NCCR Digital Fabrication that investigates the potential of on-site robotic construction following topological methods in landscape architecture. He studied architecture and received his MSc.Arch. from TU Delft in 2009 with honorable mention for his thesis project.

Marc Schoonderbeek is Associate Professor at the Faculty of Architecture and the Built Environment at the Delft University of Technology, where he is the program coordinator of the Borders and Territories research group. He received his doctorate in 2015 from TU Delft, with the dissertation 'Place-Time Discontinuities; Mapping in Architectural Discourse'. In 1998, with Pnina Avidar, he founded 12PM-Architecture, Office for Architecture and Urbanism, Design and Research, in Amsterdam.

Interventions:

Idiosyncratic infrastructures (Filip Geerts, TU Delft)
In the context of the didactic program Integrated Infrastructure Design that strives for a synthesis benefitting from a dialogue between disciplines, the course "idiosyncratic infrastructures" is developed. It practices an integrated analytical approach, engaging with the particular disciplinary backgrounds of engineering students in order to develop a compound analytical apparatus for the retro-engineering of infrastructural artifacts. Starting from this experience, the contribution discusses infrastructure as reification of disciplinary friction.

Field instruments of design (Ilmar Hurkxkens, ETH)
Given the specificity of any site, landscape architecture is an exercise in responding to specificity. The Pamphlet "field instruments of design" assessed the central role of field instruments for landscape architecture: measuring terrain geometry, observing, revealing and describing physical features, together conceive the 'topology' of a landscape at the beginning of procedure that has the potential to blur the distinction between survey, design and construction of the landscape. Man-made (machine-made and machine-designed) intervention alternates with ongoing processes in nature.

Mapping adjacencies (Marc Schoonderbeek, TU Delft)
The walk is an analytical instrument in both its active and passive form, whether for its explorative quality or its post-analytical emergence of insights: a conscious crossing of the territory towards a specific purpose (material or ideological), revealing phenomena along the way, processes and characteristics of said territory in relation to its human content. It is this understanding of the relation between walking and mapping that the presentation will ultimately harness through the conceptualization of the walk's 'spatiality' in conjunction with the insight into specific historical events or contemporary urban border conditions. In mapping a walk sequence (which simultaneously implies the notions of time and rhythm), the mapping of the walk is a tool of uncovering as well as 'generating' spatial phenomena.

De-coding, re-coding, en-coding (Alper Alkan, TU Delft)
The investigation of not only the latencies embedded in the layers of conflicting spatial programs in territories, but also the potencies through speculative decoding produces an understanding that exceeds the material limits of the conventional architectural edifice and begs for representational apparatus capable of indexing the de-, re and en-coding of territories.

Chloé Salembier (anthropologist, LOCI-UCLouvain), Bernard Declève (ir. architect and urbanist, Metrolab Brussels LOCI-UCLouvain), Anna Ternon (architect and urbanist, PhD student Metrolab Brussels) and Marine Declève (urbanist and art historian, PhD student Metrolab Brussels) are associated to a collective research on the possibility for the commons, as spaces, collective subjects and action systems, to contribute to the recomposition of territorial structures.

Introduction to the subject matter
Marine Declève et Anna Ternon

Presentation of Recyclart
Stéphane Damsin

Creative hubs
 Pierre Pevée

Parkfarm
Petra Pferdmenges

*Collective discussion*
moderated byChloé Salembier

Synthesis
Bernard Declève

Le rôle des tiers-lieux dans la fabrication de l'espace urbain

Chair: Bernard Declève, ir. architecte et urbaniste (professeur, Metrolab Brussels LOCI-UCLouvain)
Chloé Salembier, anthropologue (enseignante, LOCI-UCLouvain)
Marine Declève, urbaniste et historienne de l'art (doctorante, Metrolab Brussels)
Anna Ternon, architecte et urbaniste (doctorante, Metrolab Brussels LOCI-UCLouvain)

The sharing of space has always been an issue in the making of the city. The choice of separating functions (working, living, moving, entertaining) or their combination in one place is one of the central variables of the urban project. The recent proliferation of coworking spaces, fablabs, and temporary occupations through cultural or artistic activities brings a new element to this debate. Neither completely public nor completely private, these are intermediate spaces that we call third places. These third places have the particularity of being collective spaces favor individuation. They promote the development of artistic practices that can in turn have an impact on the public space and the conviviality that settles there. The round table will question both the shared dimension of third places and the impact on the public space of the activities that develop there. Three axes of reflection are envisaged:

creation of places, artistic and cultural trajectories, public planning. The discussion will focus on the interventions of Pierre Pevée on BAF (Brussels Art Factory), the coordination of LaVallée (SMart) and the European network of creative hubs, Stéphane Damsin (Recyclart) on the reopening of the Recyclart art center on Manchester street and Petra Pferdmenges (Alive Architecture) on the Packdesign 2014 project: Parkfarm.
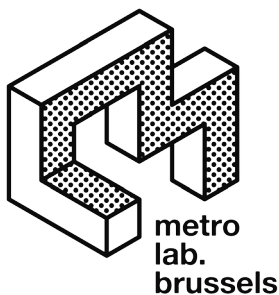
The round table will be introduced by Marine Declève (urbanist and art historian, PhD student Metrolab Brussels) and Anna Ternon (architect and urbanist, PhD student Metrolab Brussels), moderated by Chloé Salembier (anthropologist and teacher, LOCI-UCLouvain) and discussed by Professor Bernard Declève (ir. architect and urbanist, Metrolab Brussels LOCI-UCLouvain). All four are associated to a collective research on the possibility for the commons, as spaces, collective subjects and action systems, to contribute to the recomposition of territorial structures.

metro
lab.
brussels

Participants:

Pierre Pevée is the manager of LaVallée, a creative third place developed by SMart and launched in September 2014. On any given day, any of over 150 creative entrepreneurs can be found at this converted laundrette in Molenbeek, where they interact, exhibit and create in residence. Pierre is also the creator of the Brussels Art Factory, the artistic director of leftorium (a nightlife concept in Brussels that has attracted the support of artists such as Andrew Weatherall, Optimo, Superpitcher, Acid Arab and Derrick May) and a DJ in his spare time.

Stéphane Damsin (Recyclart) is an architect. He founded in 2009 the Brussels based office Ouest, that he in the meantime runs with partner Jan Haerens. Ouest focuses on topics and projects around architecture, culture and society; ranging from built works to research and curatorial programs. Stéphane Damsin is in charge of architecture and city programs at the Brussels art center Recyclart. Created in 1997 in the Chappelle station, Recyclart is a unique arts centre in Brussels. It is a place for artistic creation, social economy and urban debates that connects art with the urban context in which it is rooted. The closure of Recyclart from Chappelle station and its recent re-opening in Manchester street brings out the issue of how to re-create the magic of the place in another neighborhood.

Dr. Petra Pferdmenges is an architect. She founded the spatial agency Alive Architecture that curated the design biennale Parckdesign 2014: Parkfarm in collaboration with Taktyk. This edition of Parckdesign took place within the first phase of the parc Tour&Taxis and was foreseen to stay for 5 months. The project Parkfarm aimed at co-creating an edible park with a social and ecological purpose in order to propose the re-appropriation of the public green space by the inhabitants. Thanks to the success of the project - judged by the citizens - the project expanded from ephemeral to durational and became officially recognized as a permanent urban project that is still active today.

THURSDAY 22 NOVEMBER

DAY 1

In KANAL

When Tools Become Instruments: Masterful Articulations in Architecture and the Arts

Chair: Michael Doyle (ATTP, TU Wien)
Diana Alvarez-Marin (CAAD, ETH Zürich)

Michael Robert Doyle is Research Project Assistant since February 2017. He holds a PhD from the Swiss Federal Institute of Technology in Lausanne (EPFL) and a Master of Architecture (MArch) and Master of Science in Architecture (MScArch) from Université Laval in Canada as well as a Bachelor of Science in Architecture from the University of Cincinnati in Ohio (USA). His research interests revolve around novel sources of information for the design and planning process, not simply as input but as a source of abundant possibilities for the transformation of the environment.

Diana is researcher at the Chair of CAAD at the Future Cities Laboratory, interdisciplinary research program of the Singapore ETH Centre. Currently she is involved in "A Quantum City" research group. This research questions the role of information technology in the engendering of new possibilities out of the current urban generic condition. Diana graduated with honors from the ENSAP Lille, France in 2007. She has collaborated with O.M.A. and group8 in association with S.O.M.

The Early Modern Act of Emulation as Contemporary Representation
Mols, University of Edinburgh (UK)

Architectonics of the Mirror: Between Project and Speculation
Villa, TU Wien (Austria)

Unlocking Painted Spatialities via Perspectival Drawing
Beke, KU Leuven (Belgium)

Randomness in Architecture: Hazards, Objective Chance and Poetics
Chiappone-Piriou, TU Wien (Austria)

Paperless Studios and the Articulation between the Analogue and the Digital: Geometry as Transformation of Architecture's Ontology
Charitonidou, NTU Athens (Greece)

There is something about invention in architecture and art that cannot be properly willed, cannot be reduced to a minimum effort for a maximum effect. Almost counter-intuitively, it is through repeated practice that suddenly something that was not possible suddenly becomes so. Whether it is addressed in education, practice or research, this poses a particular challenge, because it precludes recourse to any single normative and prescriptive design methodology. If future architects and artists are no longer simply to emulate unquestionably the 'Geniuses', how can educators, practitioners or researchers work with the technics available today not as tools to be learned, but as instruments with which one cultivates, through repeated practice, a literacy or a mastership? This track seeks contributions looking to address this theme through the following questions:

1.1 While there is a tendency to associate the artisanal with the 'analogue' and the technologically fabricated with the 'digital', this association obscures the fact that any technique (or technology) always articulates the continuous (technically, the analogue) and the discrete (technically, the digital). How can we work analogically with the digital and digitally with the analogue in ways that foster inventive articulations that are as crafty as they are computational? How do we articulate machine intelligence and human intelligence without entirely subjecting one to the other?

1.2 Invention does not necessarily require the computer, nor does it require a radical break with the past or with what is already there. Forms of externalization (drawings, paintings, texts, etc.), either fabricated with or without the computer, have become the plenty of data. How can fundamental availability of data be instrumentalized towards a literacy in the modes of construction, fabrication and dwelling? If such a gesture would be less about analytically identifying the elements or logics of that which has been 'rendered' (geometrically, visually, with 'tools' in two or three dimensions) than about indexing a milieu of potentiality (the n-dimensional domain of the instruments); how can such a literacy be employed to create the meaningful, the unexpected, the carefully crafted?

The Early Modern Act of Emulation as Contemporary Representation (EMECR)

Nick Mols

PhD Candidate in Architecture
University of Edinburgh
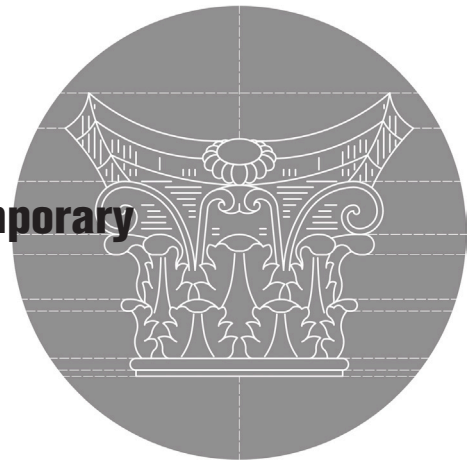
Nick Mols specialises in early modern architecture in Italy, France, the Low Countries, and Britain, with a particular emphasis on the work of the architect Sebastiano Serlio. His research brings together interpretative historical research methods with CAD-analysis and 3D laser-scanning. Nick's research reflects his interests in architectural mathematics and -treatises, digital humanities and the historiography of architectural representation and mathematics. These interests led to article publications as well as symposia participations at Edinburgh, Amsterdam and the Biennale of Venice.
Nick completed postgraduate studies in Architecture at the University of Antwerp, and Architectural History at the University of Oxford and is currently undertaking a PhD in architecture at the University of Edinburgh where he also teaches architectural history and theory. He is recipient of Da Vinci Scholarship, and the AHRC Studentship. Prior to his PhD at Edinburgh, Nick was a practising architect at Atelier Kempe Thill in Rotterdam, the Netherlands and Space Planner at the University of Oxford.

The architect Sebastiano Serlio linked the act-of-drawing to the act-of-knowing through the theory of 'linee occulte' (hidden lines) which connected the material world to the neo-platonic one. This research will explore the correlation between mathematics and Serlio's theory of 'linee occulte' to create architectural meaning. In addition, the paper investigates how 'linee occulte' forms the basis of the early modern act of emulation through which one showed one's mastery and knowledge. This will be put into a contemporary context by engaging with Serlio's drawings through 3D laser scanning, which forms the basis of the act of emulation as contemporary representation. The inquiry on 'linee occulte' informs how the technology and narratives of drawing establish a symbiotic whole which elevates the drawing from a tool-of-doing into an instrument-of-knowing. Engaging technologically with historic drawings questions the notions and modes of architectural representation. Such questioning leads to a refined understanding of mathematics as an architectural tool as well as an architectural instrument. I propose to combine historical interpretative methods with 3D laser scanning and CAD applications. This approach implies bringing together historical, mathematical and architectural CAD skills to examine Serlio's 'linee occulte' in a contemporary context. Even though the topic of the paper is historical, it allows to look at how technological utilisations implicate contemporary architectural production and representation. I argue that contemporary emulations of historic drawings do not only serve as analytical and didactic tools but, also forms new creative and intellectual representations through a reading of Serlio's theory. The research will not judge or justify. Rather the research tries to understand the correlation of theories, practices and technological applications in architecture. The focus on Serlio's 'linee occulte' allows us to understand how theory helps elevate the digital tool into an instrument of architectural invention.

Architectonics of the Mirror: Between Project and Speculation

Riccardo M. Villa

Department for Architecture Theory and Philosophy of Technics, TU Wien

Riccardo M. Villa is Assistant Researcher for the Department for Architecture Theory and Philosophy of Technics since September 2017. He holds a Master's degree in Architecture from the Polytechnic University of Milan, where he graduated with honours with a dissertation about the contemporary mutations of the architectural profession. He is currently pursuing a PhD at the department, and his recent interests revolve around architecture in its production, under a spectrum of investigation that spans from aesthetics and semiotics to biopolitics. His professional background includes collaborations with several practices around Europe, from small ateliers to large architectural companies. Since 2009 he is a member and part of the editorial board of GIZMO, a Milan-based architectural research collective, and a platform for publications, events and exhibitions. He contributed to magazines and to other publications dealing with architectural history and criticism.

Aim of the paper is to look at the figure of the mirror as a peculiar 'space' of architectural invention. Since Renaissance, perspective drawing has been established as the most 'objective' way to represent a 'subjective' point of view; it is precisely through the reflective surface of a mirror, as the space in which the self can be objectified, that such invention takes place. The apparent contradiction of an 'objective subjectivity'—which most of modern science builds upon—can be properly investigated only if such space of 'speculation' is addressed as an excluded, invisible element of a triadic setting. The paper will then try to look atmodern 'rationality' as a 'projection' arising from such exclusion and externalisation—to inspect the space of the mirror as an architectonics of information. It will do so by looking at a range of examples—from architecture to philosophy—in which this third is consciously questioned, or where it is instead 'invisibly' at work. The outline of such a "transcendental topology" (Coccia, 2005) will then perhaps provide the tools to address in a novel way notions such as the one of learning: not as the accumulation of 'objective data', but rather as the ability to make 'tabula rasa', while still 'remembering' (encrypting) the dispositions of what is 'actively' forgotten. Furthermore, such insight might also help to consider digital contemporary techniques such as architectural rendering not in opposition to a so-called 'analog' method, but rather in the common 'convergence' of the two (Schmitt's "complexio oppositorum"); the metaphorical reading of 'computational space' as a new kind of 'mirror' in which forms are encoded might therefore be a way to cast a 'bridge' between the discreet and the continuous.

Eva Beke

Unlocking Painted Spatialities via Perspective Drawing
Eva Beke
KU Leuven (Belgium)
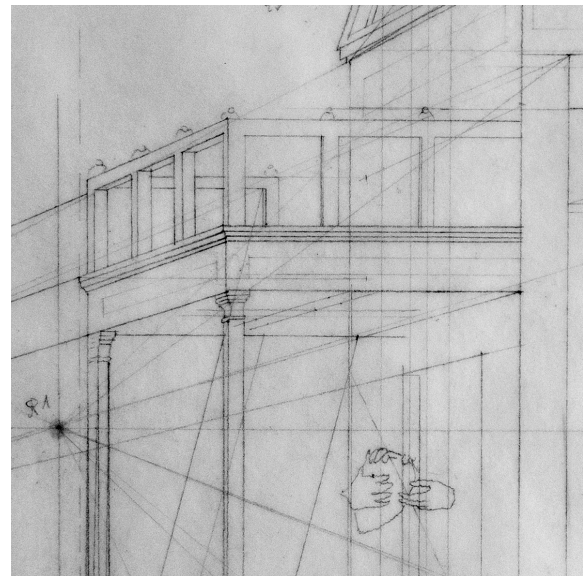
Eva Beke (b. 1993) graduated as a Master in Architecture in 2017 at the KU Leuven Faculty of Architecture, Ghent. Elaborating on her master's thesis, she currently works as a PhD-researcher on 'Perspicio: the perspective drawing as unlocker in the Proto-Renaissance art painting, a development of painted spatialities' (promotor: dr. ir. arch. Thierry Lagrange; co-promotor: dr. arch. Jo Van Den Berghe). Embedded in the research group The Drawing & the Space, she explores within this project the generation of spatial design via the analogue practice of the projection method and reflects upon the ways we look at space.

The technique of linear perspective was (re)invented in the Renaissance and developed by painters-architects in their search to come closer to the reality of the world, with a mathematically correct pictorial depth. However, all this time it has mostly been made use of as a tool for two-dimensional reproduction and representation. Whereas this doctoral research-by-design aims to explore the untouched potential of this technique, and more specifically how this technique can be deployed for spatial design, as an instrument for three-dimensional production. In addition we will harness the outcome for reflecting on different ways we look at space.

Proto-Renaissance paintings are selected as cases for their architectural depiction and subsequently subjected to an explorative approach of analogue drawing, and in particular by the use of Critical Sequential Drawing (CDS) (Van Den Berghe, Sanders and Luyten 2018)1. What is hiding behind the canvas can be found via a reversal of the projection and these fictive spaces are (re)constructed to serve for further investigation. The continuous interplay between drawing plans and drawing perspectives that takes place next, enables an innovative spatial development, propelled by the repeated act of analogue (and, moreover, embodied) drawing2. Systematically applying the rules of perspective in a (three-dimensional) context for which the mechanism is not established, provokes a generation of spatialities that is unpredictable and in no other way conceivable.

Deviating from the perspectival paradigm provides in this sense numerous opportunities to rethink on the one hand the authority of the dominant representational technique and on the other hand the conventional emergence and perception of space, confronting ourselves with the self-evident expectations we often seem to foster.

Open Panel 1

Randomness in Architecture:
Hazards, Objective Chance and Poetics

Emmanuelle Chiappone-Piriou
Department for Architecture Theory and Philosophy of
Technics, TU Wien

Trained as an architect (ENSA La Villette, Paris) and architecture historian (Paris 1 Panthéon-Sorbonne), Emmanuelle Chiappone-Piriou works as an author and independent curator. She is currently a PhD candidate and external lecturer at the TU Wien (Austria), and a lecturer at the Paris Malaquais architecture school (France). She investigates the frictions between architecture, art and computation, and how these produce our political and aesthetical contemporary landscape; she does so specifically through her research, exploring the models to rethink the collective through high resolution instruments, as well in her collaborative research projects (weSANK, 2016 – 18), her writing and through collective (Drawbot, 2017 – 18) and monographic shows. A member of the CIVA scientific council (Kanal Pompidou, Brussels), Emmanuelle has collaborated to numerous exhibitions and publications, first at the Centre Pompidou (2009-10) then at OMA/AMO (2011). From 2011 to 2016, she held the position of Program Curator at the Frac Centre, co-curating Naturalizing Architecture (2013), The City as a Vision (2014) and Reliefs (2015), as well as the cultural and educational program.

Opposed to determinism, randomness presents a limit for human knowledge. As such, it enters in contradiction with the modern definition of architecture as an art of measure and order, operating through quantification contrathe fuzziness and complexity of the physical world. When it comes to buildings, it is undisputable that architecture should provide shelter against all contingencies, anticipating aleatory physical phenomena. However, today's insistence on the notion of risk – be it ecological or financial – and on the necessity to limit or suppress it, presents architecture with a different issue, that articulates knowledge and control as two sides of the same coin. The simultaneous increase in the quantity of available data and the finesse of probabilistic models produces a refined understanding of the world, as the capacity to analyse and simulate complex systems promises to reduce the unpredictability of phenomena. The computational power at hand nurtures the idea of a potentially absolute mastery of parameters, be they physical or human, thus allowing exercising control throughout spheres and scales, through self-managed systems of predictions, as "smart" urbanism exemplifies.

How can randomness and unpredictability be understood as objective chance rather than risk? What architectural mechanisms can allow dealing with life, understood as contingent, without capturing it? Hence, how can architecture consider randomness as a generative principle, not against, but connected to computational procedures? This paper will articulate the notion of randomness with that of architectural invention. It will do so by discriminating amongst the different uncertainties – epistemic and aleatory – while discussing understandings of randomness as a creative principle, through the work of Poincaré and Monod. Focusing on artistic and architectural works from the 20th and 21st centuries, it will consider randomness not in dialectic opposition to order, but as a poetic questioning of the immutability of the norm and of predefined architectural categories.

Paperless Studios and the Articulation Between the Analogue and the Digital: Geometry as Transformation of Architecture's Ontology

Marianna Charitonidou

School of Architecture, National Technical University of Athens,
Postdoctoral Researcher
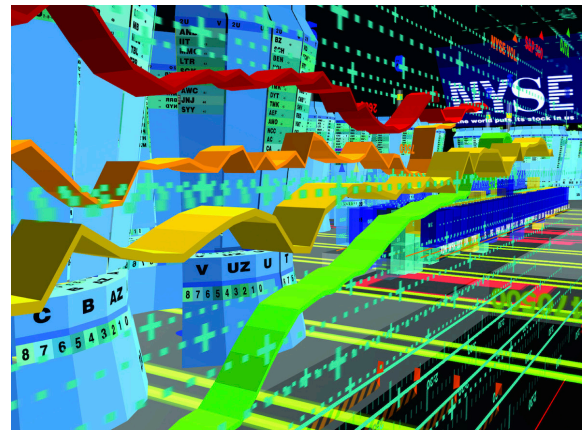
Dr. Marianna Charitonidou is an architectural engineer and a historian and theorist of architecture. She was awarded a Doctoral Degree all'unanimità from the National Technical University of Athens for her PhD dissertation 'The Relationship between Interpretation and Elaboration of Architectural Form: Investigating the Mutations of Architecture's Scope' (Examination Committee: George Parmenidis, Jean-Louis Cohen, Panayotis Tournikiotis, Pippo Ciorra, Constantinos Moraitis, Bernard Tschumi, Kostas Tsiambaos). She was a Visiting Research Scholar at Columbia University's GSAPP and the École française de Rome and Research Fellow at the Canadian Centre for Architecture (CCA). She holds an MSc degree from the Architectural Association, a post-Master's degree from the National Technical University of Athens, and a Master's degree from the School of Architecture of Aristotle University of Thessaloniki. Among her papers and publications: 'Towards a Narrative of Connected Geographies: Transnational History of Architecture' (4th EAHN meeting), 'A Microhistorical Genealogy of Aldo Rossi's Transatlantic Connections' ('Theory's History, 196X-199X', KU Leuven), 'Aldo Rossi's transatlantic cross-fertilisation: American 'urban facts' and reinvention of design methods' ('Aldo Rossi: Perspectives from the World', Politecnico di Milano) and 'Aldo van Eyck's critique against Postmodernism' (5th annual conference of the Jaap Bakema Study Centre, HNI, TU Delft), 'L'AUA entre le Team 10 et le postmodernisme', in Une architecture de l'engagement: l'AUA 1960-1985 (eds. Jean-Louis Cohen, Vanessa Grossman), 'Réinventer la posture historique : les débats théoriques à propos de la comparaison et des transferts,' Espaces et Sociétés 167, 'Archives of Architecture Museums: The Effects of Digitisation,' OASE 99, "Between urban renewal and nuova dimensione: the 68 effects vis-à-vis the real," Histories of Postwar Architecture 2.

The paper, at a first place, sheds light on the epistemological mutations that are related to the emergence of the paperless studios at Columbia University's GSAPP. The paperless studios, which were conceived in 1992, established a new set of terms for the ongoing conversation on the role of digital tools in architecture. The aim is to trace how new concepts of spatiality emerged thanks to the experimentation with geometry, on the one hand, and virtual reality, which was made possible because of the combination of diverse software, on the other hand. The objective is to show how this experimentation with the digital tools should be understood beyond their formalistic characteristics, since their very force lies in their capacity to transform architectural artefacts' ontological status.

At a second place, the paper presents three case studies – Greg Lynn's Embryological House (1997-2001), Asymptote Architecture's 3DTF Virtual Trading Floor (VTF) (1997-1999), commissioned by the New York Stock Exchange (NYSE) and the Securities Industry Automation Corporation (SIAC), and dECOi's Aegis Hyposurface (1999-2001) – in order to make explicit how such an ontological transformation takes place. Two issues that are are: firstly, the mutation of the ontological status of the architectural artefact because of the fact that the form is generated through the use of digital tools; secondly, the implications of the possibility of real-time data visualisation for the reconceptualization of the notion of spatiality.

The objective is to render explicit in which sense digital design tools and the hybrid use of software and hardware provide the conditions for more mutable and open-ended generative processes than those provided by conventional methods of architectural design. The distinction between the term "digital" and the term "computation" is pivotal for grasping the epistemological mutations that are pinpointed here, in the sense that the former refers to a kind of state of being, or a condition, while the latter concerns active processes. Additionally, the interaction between the physical, the virtual and the augmented reality and the real-virtual relationship in the case of augmented reality are among the issues that are addressed in thispaper. Special attention is paid to the importance of the articulation between the analogue and the digital for the execution of the projects

"City of the Future"
by Urban Arcipelago

mobility structure

commercial and craft activities

water retention system

reclaimed public and green space

circular and sustainable architecture

downgraded car traffic | Buses and bike lanes

separate black water sewage

City of the Future (Stad van de Toekomst) is a large design research study. The central question of the study is: how to design and develop in an integrated way an inner city transformation area into an attractive and future urban environment? This question is motivated by urgent social as well as local tasks in the urban areas, varying from housing demand, social inclusiveness, new economy, climate adaptation, and the like, taking into account the transitions in energy, mobility, circularity and digitization. Based on future scenarios, the aim and intended results of this study are to obtain insights into the central and local questions in order to inform integral area development from systems and networks. In addition, also transitions to other spatial conditions are addressed. Such insights can have significance for the developments of a number of locations, and contribute to the policy of local and central governments. The study was initiated from the Ministry of Infrastructure and Water Management (Min.IenW) in close coordination with the BNA (Royal Dutch Associations of Architects), TU Delft / DIMI and the Delta Metropolis Association. Other project partners involved are the Ministry of Internal Affairs and the municipalities of Amsterdam, Eindhoven, The Hague, Rotterdam and Utrecht.

TUDelft

City of the Future (Stad van de Toekomst)

Chair: Roberto Cavallo, associate professor at the Department of Architecture, vice dean of education at the Faculty of Architecture & the Built Environment TU Delft

Participants:

Roberto Cavallo is associate professor at the Department of Architecture and vice dean of education at the Faculty of Architecture & the Built Environment of the Delft University of Technology. He is involved in teaching and research at the Delft University of Technology since 1996 and right now he is also member of the steering team of the research program 'The Architectural Project and its Foundations' at the Department of Architecture. He is an architect, educated at the schools of architecture of Naples and Delft, where he successfully rounded up his PhD in 2008.

Bart Mispelblom Beyer has been a member of various municipal design review committees and chairs the Go Dutch Consortium, an amalgamation of Dutch offices that join forces to work on projects in the United States. Since 2011 he has been visiting professors of architecture at RWU in Bristol in the United States. As part of the Go Dutch exchange programme, Bart was appointed visiting professor in 2014 at the College of Agriculture, Urban Sustainability and Environmental Sciences (CAUSES) at the University of the District of Columbia, United States.

Lars van Hoften graduated in Architecture, Urbanism and Building Sciences at Delft University of Technology, Delft, Netherlands and joined UN Studio in 2014.

Marta M Roy Torrecilla (Cáceres, 1980) is a passionate architect educated at the ETSAM (Escuela Técnica Superior de Arquitectura de Madrid) and EPFL (Ecole Polytechnique Fédérale de Lausanne). Based in Rotterdam since 2006, Marta has worked with renowned offices like West 8, Mecanoo Architects and most recently with RAU. In 2015 she opened her own practice Kartonkraft engaging in interdisciplinary projects concerned with the build environment through research by design. In parallel, Marta has maintained an active academic presence teaching at BAC (Boston Architectural College), Università Iuav di Venezia, Piet Zwart Institute's MIARD (Master Interior Architecture: Research+Design) and currently at AvBA (Academie van Bouwkunst Amsterdam).

Oscar Vos (1979) graduated in architecture at the TU Delft in 2005. After working in Germany at Behnisch & Behnisch he moved to Merkx+Girod in Amsterdam in 2005. In 2008, he co-founded denieuwegeneratie, with Sanne Oomen and Thomas Dieben, which evolved into krft in 2015. Next to his studio activities, Oscar is also a board member of the BNA (Dutch board of architects). Oscar is a visiting tutor at the TU Delft and a writer for De Architect.

Very Few Buildings are Architecture.

Luc Deleu T.O.P. Office

Keynote

Biography:

Luc Deleu is a Belgian architect and urban planner residing in Antwerp. In 1970 he created T.O.P. office with the aim to question the role of architecture and urbanism in the modern age. His utopian projects put emphasis on mobility instead of the immobility of real estate, focusing on using urban space in a more efficient and intensive manner. In 1980 he created the Orban Planning Manifesto, which for the first time, places emphasis on the responsibilities of architecture and building on a global scale.

Notable projects include: Proposal to use existing rockets to fire (nuclear) waste at the sun (1975), School of Perspective and the Station Europa Centraal (1988-1989), VIP City (1999-2004). In 2006 a new work called Urban Space insists on increasing population density without trying to define functions. Thanks to their insight and imaginative use of resources, his projects and ideas have become an unavoidable reference in the contemporary world of art and architecture, gaining wide recognition for being "ahead of their time".

FRIDAY 23 NOVEMBER

D'AMATO

World Trade Center I

CITY, CIVILITY AND THE POST-POLITICAL MODELS OF FREEDOM AND CONFLICT

Chair: Selena Savic (ATTP, TU Wien)

Selena Savic (Belgrade, RS, 1980) is an architect and researcher interested in the way information technologies and communication techniques shape and transform architectural thinking. She holds a joint PhD from the Swiss Federal Institute of Technology in Lausanne (EPFL) and IST in Lisbon, with a background in architecture (Faculty of Architecture, University of Belgrade) and media design (Piet Zwart Institute, Rotterdam). She is currently a postdoc researcher at the Institute for Experimental Design and Media, FHNW Basel, and collaborates with the department of Architecture Theory and Philosophy of Technics, TU Vienna.

Open Panel 2

Designing Dissensus: Making Common
Paul Holmquist, Louisiana State University (USA)

On the Uses and Disadvantages of Architecture for European Projects: Notes on the Politics of Architecture after Neoliberalism
Amir Djalali, Department of Architecture, University of Bologna

Circular Buiksloterham: A Case Study of Architecture in the Data-driven City
Peter Ortner, Media and Design Laboratory, Ecole Polytechnique fédérale de Lausanne

Co-Designing Thinking-Media with Commonists. The Criticality of Conflict, Play and Irony
Shintaro Miyazaki, University of Applied Sciences and Arts Northwestern Switzerland

Tirana: The New Paradigms
Francelle Cane, Centre for Fine Arts, Brussels

From "modern architect" to an altering "commonplace architect.e"
Hanne Van Reusel, KU Leuven (Belgium)

City and Civility share the etymological root *kei- also common to civic and civilization, pointing back to the act of "lying" with a secondary sense of "beloved, dear". We lie our cities with love and reason, we inhabit them, imbue them with lawfulness and order, we struggle in them, redesign and rebuild them, take stances, challenge governments, and meat each other. Contemporary city, with all its faces, is the world we have created, yet we struggle to find room for participation and engagement – how can we articulate inventive models for addressing civility, rather than remaining entrenched in oppositional sovereignties?

Civility relies on an articulation of trust, freedom and conflict. The suggestion with the 'post-political' is that it comes at a time of a perceived alienation from politics, and it takes up the debate on the end of history that can be traced back to Hegel. Throughout different articulations of post-history, post-political, and post-democracy, it appears that in some way, we have eradicated the real conflict for the sake of liberal ideology, which in turn has evacuated courage, imagination and idealism. Besides inequality, this has brought about a transformation of politics into a technocratic apparatus of automated counting and ordering.

In this panel, we propose to address the questions of technocracy and post-political with projective models that characterize lawfulness freedom and contradiction constitutive of civility. The rise of urban civic movements worldwide and the active involvement of architects, researchers and artists therein testifies to the importance of this new ground of scientific and artistic engagement. Such requests for a deepened and improved democracy also reach the studio, the atelier and the laboratory, and reunite with the recent rise in architectural and scientific attention to societal issues, as well as with the foregrounding of citizens as co-creators. The panel invites contributors interested in inventing ways to position within these topic that make the city and civility.

2.1. If the resolution of conflict between alternative socio-economic movements lends itself to technocracy, how can we articulate our relationship to technics and to civility in novel, augmenting ways without falling into technocratic traps?

2.2 What kind of persona is the architect-citizen? When we speak of participation and responsibility, particularly that of an architect (planner) that has high stakes in a city space-making and decision-making, we tend to see the citizens on one and the city-makers on opposing sides of spatial involvement. Increasingly, thought, it becomes evident that the separating line does not hold and that we need to theorize new forms of spatial engagement and responsibility.

2.3 How could we (re)articulate lawfulness freedom and contradictions so that we respond more accurately to the conditions of contemporary city?

Designing Dissensus: Making Common
Paul Holmquist

Louisiana State University, Baton Rouge

*Paul Holmquist, PhD, teaches architectural history, theory and design focusing
on the interrelationship of architecture, politics and technology, particularly in
terms of the conception and experience of the public realm. He holds a Doctor
of Philosophy in Architectural History and Theory from McGill University
where he examined Claude-Nicolas Ledoux's architectural theory in relation to
the moral and political philosophy of Jean-Jacques Rousseau, and has taught at
universities in the USA and Canada.*

In Designing the Post-Political City, Erik Swyngedouw calls for a radical rethinking
of the design of civic spaces to counter the "evacuation of the properly political
dimension from the urban" characterizing the contemporary "post-political"
condition.1 Against the neo-liberal governmentality that obliterates difference by
producing and policing consensus, Swyngedouw draws upon the work of Jacques
Rancière, Chantal Mouffe and other theorists of the political to posit the "design
for dissensus," able to provoke a creative agonism of radical inclusion, equality,
difference and disorder that opens up new material and metaphorical spaces for
experimenting with and contesting alternative urban futures.2 Yet how design
can accomplish this objective, deeply implicated as it is within governmentality
through its technological modalities, remains problematically a matter of mere
intentionality, rather than requiring a parallel rethinking of the relationship
between design, technique and the nature of political reality at stake. I argue that
the political philosophy of Hannah Arendt offers such a way of understanding
the problem of design and making relative to the capacity of others to act –
their freedom – and allows for the opening of radically inclusive material and
metaphorical spaces for
the political agonism Swyngedouw calls for. Following from Arendt's notion of a
fabricated common world that anchors and preserves the plurality, equality and
difference, as well as human sense of reality, essential to an authentic, agonistic
public realm and political life, I argue that architecture and urban design are tasked
above all with "making common" the space of conflict, contestation and disruption in
which human possibilities outside of the techno-capitalist governmental apparatus
can be freely disclosed. I will furthermore show how Arendt's thought illuminates
design's ability to challenge the technological reality underlying post-political
governmentality, while problematizing the instrumental dimension of agonism in
critiques of the post-political following from Rancière, Mouffe and others.

On the Uses and Disadvantages of Architecture for European Projects: Notes on the Politics of Architecture after Neoliberalism

Amir Djalali

Department of Architecture, University of Bologna

Amir Djalali is a researcher at the University of Bologna. His research deals with the ethics and the politics of the production of knowledge in architecture. He received his PhD at the TU Delft with a thesis on the concept of the common in architecture. Together with Hamed Khosravi and Francesco Marullo he has published *Tehran: Life within walls* (Berlin: Hatje Cantz, 2017), a project on the politics of domestic space in the Iranian metropolis.

Architecture is not present among the thematic taxonomy of the European Commission's Horizon 4242 programme, despite urban matters are key issues within the programme's priorities. Except from some notable exceptions, the city is addressed through the themes of innovation, sustainability or cultural heritage, but never from the point of view of its form and its physical consistency. The results expected from these projects are technological development, policy guidelines and the construction of interdisciplinary networks across Europe, not the spatial transformation of cities through architectural means. This does not mean that architects are not actively engaged in EU-funded projects. Within the Horizon 4242 framework architects are assuming a new civic role in the coordination of urban transformations. However, architects are called to align with the tools and the languages of the European Commission's calls. Despite the supposed neutrality of terms like sustainability, participation, innovation, EU calls strongly direct project writing, the composition of consortia and the activities to be deployed. In this way, the autonomy of architectural research and critical reflection is often reduced in favour of an action-based, managerial practice directed towards the solution of situated issues able to provide immediate and measurable results.

How can the role of architectural research be defined within the framework of European projects? Are the tools of architectural knowledge still useful within EU-funded urban transformation projects? And how is architecture research changing vis-à-vis the necessity to capture research funding? In any case, Europe as we know it might not be there much longer. National identitarianism, racism and religious fundamentalism are supplanting the idea of a liberal, post-political and technocratic European smooth space of transnational and interdisciplinary collaboration.

What could be the role of architects in these transformations, after 2020?

Open Panel 2
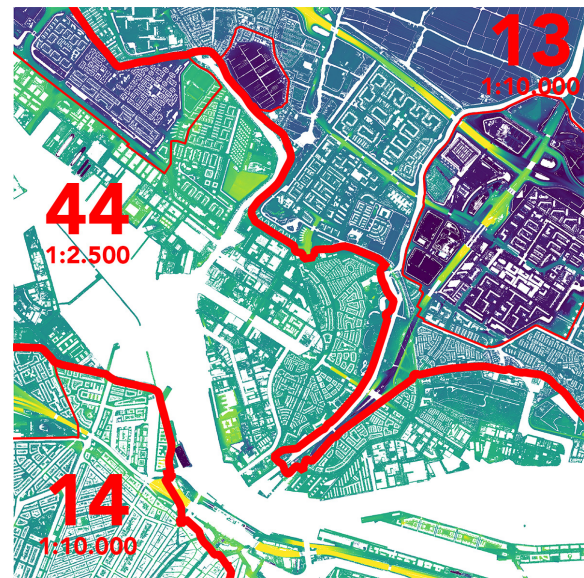
Circular Buiksloterham: A Case Study of Architecture in the Data-driven City

Peter Ortner
Media and Design Laboratory, Ecole Polytechnique fédérale de Lausanne

F. Peter Ortner is a lecturer in architecture and doctoral researcher. His research explores the evolving formal basis of architecture in the data-driven city. He holds a Master in Architecture from Harvard University where he was recipient of the Faculty Design Award, and a Bachelor of Arts in Architecture with distinction from Yale University. His professional experience includes work at SsD Architecture, Safdie Architects, and SOM New York. He maintains an architectural practice in Geneva.

The form of the city of Amsterdam- its canals, locks, bridges and dikes, but also its clusters of rowhouses, historic defenses, transportation corridors, its airport, it's industrial (and now post-industrial) port- is defined by the control of water. While the physical infrastructure of water control is mostly visible and self-evident, managing water in the Netherlands has for centuries required an invisible infrastructure to measure and record water flows and levels, anticipate changes, and decide how to work together to create and maintain the dikes, dams and bridges. The assemblage of tools and practices for gathering water data and responding to it has continuously evolved. Today an increasingly digitized assemblage controls Amsterdam's response to water, providing a data-driven context to the city's architecture.

In this case study of the Buiksloterham district in northern Amsterdam, I examine how plans for a circular urban metabolism arose in relation to the pre-existing regime of data-driven water management. Designers like Space & Matter, Delva and Metabolic led the circular district plan, proposing innovative architecture, landscapes, and material flows. In my analysis I situate the work of these designers in the larger context and history of water management in the Netherlands. I contrast their work with examples of architecture that has been instrumentalized by the data-driven city, and examine how and to what extent they have been able to reorient the data-assemblage.

Co-Designing Thinking-Media with Commonists. The Criticality of Conflict, Play and Irony

Shintaro Miyazaki

University of Applied Sciences and Arts Northwestern Switzerland

Shintaro Miyazaki obtained a PhD in media theory at Humboldt-Universität zu Berlin (2012). His works are oscillating between scholarly and practice-based research projects with a focus on computational media, experimental design and critical approaches. While his previous work was mostly on the concept of algorhythmics following Henri Lefebvre's idea, his current interests include commoning, diffractive modelling, cybernetics, design theory, fictional world-building, anarchist theory and practice.

The contribution proposes that a playful and ironic approach towards issues of conflict might be a transformative way to reflect our relationship to technology and to civility in urban contexts. It might be also a way to prevent us from falling into technocratic traps. In "Thinking Toys (or Games) for Commoning" an ongoing research project based in Switzerland, we – together with three new housing cooperatives – co-design a set of games and "digital" toys, which are informed by computational simulations of social dynamics, utopian visions and histories of anarchist squatting. These thinking toys – as we like to call them – will allow these cooperatives to playfully self-reflect their project. All three cooperatives with about 150-200 members are still in the making and they are not yet living together.

This contribution will more specifically discuss points of conflict along the context of voluntary work organization in such cooperatives. Currently, we are testing an algorithmbased model of such a complicated organization issue. Our intention with this model is to playfully discuss issues and conflicts of transparency, black-boxing and more. I will present observations and insights collected from a recent workshop with one cooperative and link these generally with the problem of technocracy.

Open Panel 2

TIRANA : THE NEW PARADIGMS
Francelle Cane
Architect and independent researcher, Centre for Fine Arts, Brussels

Francelle Cane is an architect. After writing a thesis, which reports on an isolated observation of the form and aesthetics of the political, commercial and social city, she currently writes essays around metropolitan development processes in Tirana, Albania. She collaborated with various architectural offices in Paris, Berlin and Brussels during the last years. She lately oriented her practise toward curating in architecture and contemporary art, looking for a more transversal collaboration of topics and media between them.

Today's Balkan landscape is referred to as a post-socialist : a new phenomenon of 'systemic change', where its construction process is almost systematically opposed to socialist architecture and urbanism. The story of Tirana, among other cities in the Balkans, shows that historical 'layers' confront each other in a particular context : a first erasure achieved by the communist regime and a second one by the apparition of the capitalist economic system. This double annihilation of cultural values has given way to a society of extremes and to an urban transformation at high speed with all the relative consequences : it has led urban planning and architecture to follow a local combination of indiscriminate privatisation and marketisation.

This results in concrete skeletons that have gnawed at some urban areas and the countryside, without any infrastructure, equipment or public space. This situation characterizes precisely this era of societal transition, resulting from a collectivist regime which then turned towards an individualist regime, where there is no longer any strong public actor.

The study of urban forms as a physical manifestation of political economy can then reveal the social, economic and political implications of the city. This is even more obvious when architects and urban planners lose control of urban development. The city of today and tomorrow is increasingly shaped by private subsidiaries, battered by negotiation processes and structures to be able to. This naturally raises the question of the practice: what new eye should then adopt the architect and architecture regarding to the constructed reality? What would be the new relationship between the State and the profession?

Tirana is only a case study of an exacerbated situation, which points to a trend towards which our states are heading, thus questioning in particular the place of the architect and governance within societies in which paradigms have changed.

From "Modern Architect" to an Altering "Commonplace Architect.e"

Hanne Van Reusel

Department of Architecture, KU Leuven, Sint-Lucas Brussel & Dipartimento di Architettura e Design, PoliTo

Hanne is a "architect.e", researcher, writer, and urban activist. In the field of urban architectural design she has built an expertise in research by design, action research, performative architecture, collective visioning, crowdsourcing, co-creation and the often overlooked caretaking of the urban environment. Trained in architecture and practicing in an academic context she engages with the topics of urban commons and participatory design as she advocates and teaches an altering architectural attitude.

As our urban livelihoods are increasingly being (re)defined through the neoliberal doctrine (Harvey, 2007a, 2007b), which agency can the architect take up in search for a better quality of life and democratization in urban architectural design (uAD)? Informed by the design-based action research conducted within my doctoral research and design practice situated in the Brussels context, I have formed the architectural persona of the "commonplace architect.e".

As an unheroic model she aims to push aside the dominating stance of the by "economic man" (Marçal, 2016; Raworth, 2017) inspired generalization of "modern architect". The later finds inspiration in the fierce Brusselization (Dessouroux & Puissant, 2008; Doucet, 2012, 2015; Pak & Verbeke, 2011; Van Reusel, De Clerck, Pak, & Verbeke, 2015) movement that still acts through our Brussels urban environment and is characterized by an obsession for positivist logics, predictability, independence, dominance and self-interest (Van Reusel, forthcoming). These caricaturized attributes identify the frictions that emerge around the planned development of the Josaphat district in Brussels, for which its public developer is being criticized to be undemocratic in pushing through a "pharaonic" (Comité de Site Josaphat, 2017) urban development that favors profit-driven privatization over citizen engagement (Collectif des signataires, 2018).

In search to contribute to an otherhow uAD practice that can provide an altering stance to the dominating doctrine of modern architect, the commonplace architect.e embodies the architectural agency that can be found in the commons-oriented and self-organized transitory use of the Josaphat land. She is ambiguous in nature, the spelling of the architect.e winks at the French way to address male and female, singular and plural. In English she is an incorrect nomination, in Dutch she is a female architect relating to characteristics that are traditionally linked to the feminine. She is caring, relational, composing, creative, messy, facilitating, speculative, influential, networking, inviting etcetera.

Open Panel 2
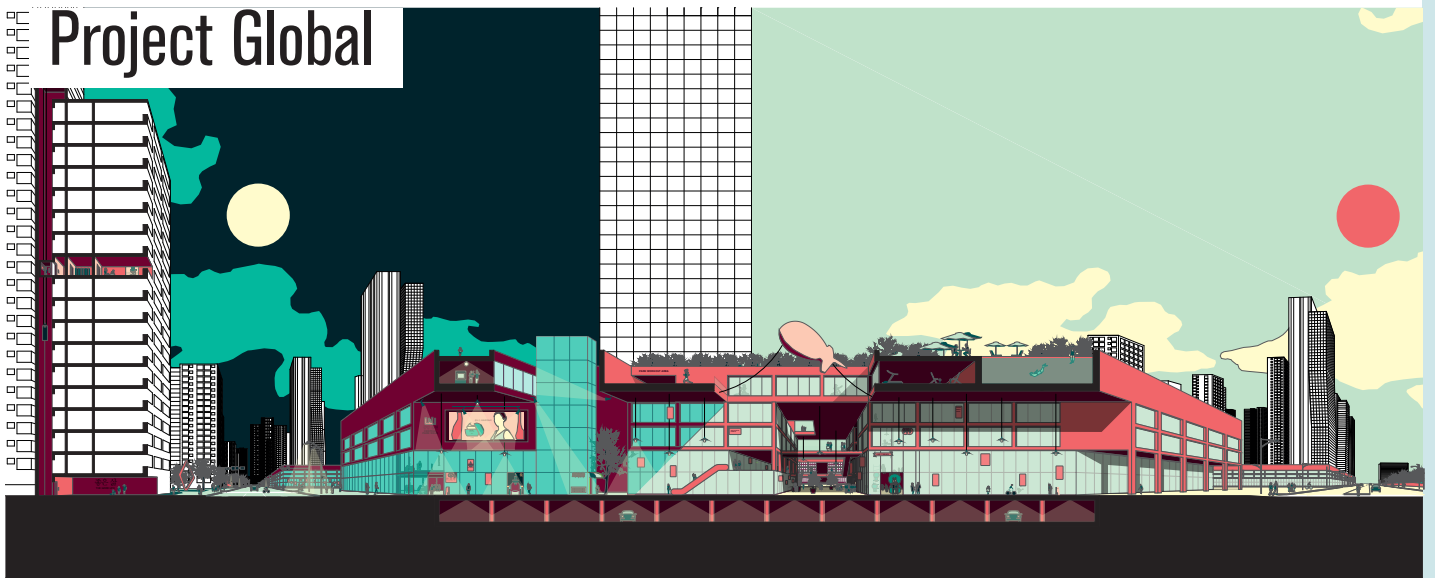
Project Global

Chair: Salomon Frausto, Director of Studies, The Berlage Center for Advanced Studies in Architecture and Urban Design, TU Delft

This curated panel will discuss three case studies from the Berlage's Project Global, a long-standing research project designing counter-proposals and anti-theses to contemporary master plans in global cities. The aim of this project is to explore the local implications of urban design clichés—like "the twenty-four-hour city" and "smart city"—that are increasingly dominant worldwide. Examples from Accra, Buenos Aires, and London will be presented.

*With Sanne van den Breemer,
Alberto Guena,
and Jesse Honsa*

Participants:

Salomon Frausto is the Director of Studies at the Delft University of Technology's Berlage Center for Advanced Studies in Architecture and Urban Design (formerly Berlage Institute), where he is responsible for its post-master's program. He previously directed the Berlage's public programs, where he developed the public events, exhibitions, online interactivity, and publications. He previously coordinated the public and scholarly programs of the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University, under the directorship of Joan Ockman. He is coeditor of Architourism: Authentic, Exotic, Escapist, Spectacular, published by Prestel in 2005. An advocate for improved and diverse architectural literacy, Salomon Frausto teaches, publishes, and lectures internationally to sharpen awareness of the contemporary built environment. He graduated with degrees in architecture from the University of Michigan and Columbia University. He was the editor of the Berlage's flagship publication Hunch; and the executive editor of Studio and Cube: On the Relationship Between Where Art is Made and Where Art is Displayed by Brian O'Doherty. He published Twelve Institutional and Public Buildings Revisited, 1928–1968 he is also completing a long-term research and book project on architect Theo Crosby.

The Berlage

FRIDAY 23 NOVEMBER

DIAMOND

In KANAL

Cognitive and Sensory Strategies for Understanding and Shaping our Environment

Chair: Darío Negueruela, ALICE, EPFL, Leonardo Impett Max-Planck-Institute for Art History, Aurélie Dupuis &Julien Lafontaine, ALICE, EPFL

Quattro Canti: A Tale of Monumentality
Sofia Hosszufalussy (Italy)

On the turning away. Notes on the architectural anthropology of wounded urbanities
Federico De Matteis, University of L'Aquila (Italy)

Human Gesture as Spatial Form
Uri Wegman, independent researcher

Orthopaedic Space
Gérald Ledent, UC-Louvain (Belgium)

Beyond Bioscleave. From architectural procedurals to reversed destiny Movement forms for alternative social environmental mattering
Renske Maria van Dam, KU Leuven (Belgium)

Darío Negueruela del Castillo currently heads research activities at the Laboratory of the Conception of Space ALICE EPFL. His research deals with the enaction of novel forms of urbanity through social emotional behavior and its relation to urban form. In his work, he combines spatial centrality analysis with different methods of quantitative and qualitative analysis on emotional lexicon and spatial discourse. Prior to this, he was Researcher and Coordinator of the Masters in Collective Housing in Madrid School of Architecture ETSAM UPM, where he completed his Diploma of Advanced Studies (M. Phil). His parcours also includes TU Delft in the Netherlands (MSc Arch). and the University of Westminster (BA Arch).

Leonardo' Impett is a researcher at the Max-Planck-Institute for Art History, Bibliotheca Hertziana Rome . His research focuses on Aby Warburg's Bilderatlas, the 'algorithm' of Pathosformel, and the advances in computer vision necessary to automate and extend Warburg's project. Specifically, this involves the generalisation of Convolutional Neural Networks (CNNs) trained on photographs to be able to semantically decode artworks. He completed his undergraduate and masters engineering degrees in Cambridge, where he remains a member of the Rainbow Research Group under Prof. Alan Blackwell. He is a Member of the Institution of Engineering and Technology (IET) and a Fellow of the Royal Society of Arts (RSA

Aurélie Dupuis is currently pursuing her PhD and working as an architect and lecturer at the Laboratory of the Conception of Space ALICE EPFL. Before joining ALICE in 2015, she studied architecture in Munich and Lausanne (MSc Arch 2015) and worked in Zürich. Her interests focuses on the design tools supporting a collective and spatialised reflexion about values and the nature of open spaces and their embodied meanings - especially in contemporary urban contexts. In 2018, she starts a PhD at ALICE about translation and translatability of spatial dynamics enhancing imagination and creativity in the conception process.

Julien Lafontaine Carboni studied at Paris-Malaquais School of Architecture (ENSAPM, Master of Architecture and Urbanism), and in Clermont-Ferrand, France (ENSACF). He currently pursues his PhD at Alice Laboratory, EPFL. His doctoral research aims to explore the history of architecture and city thanks to the concept of Protofiguration (neologism forged by the lab). More accurately, acts and gestures of settlements in plural civilization are studied; scaffolding our perceptions and actions, protofigurations designate active and operational geometries of transindividuation

Human capacities to modify our environment largely depend on our engagement with others and with space. Such engagement, in turn, deploys different cognitive and affective strategies that have an influence in the kinds of spaces conceived and constructed. In this respect, active involvement in space and with others can be said to bear consequences for how and what we learn. Gestures, figurations and attitudes perform thus a mise en espace, transcribing social phenomena onto space with the help of specific physical and conceptual supports, or scaffolds, highlighting how space is operational to the reflection on living together (vivre ensemble).

This track aims at addressing the combined and interdependent role of the physical and space making implications of emotions and the cognitive consequences of spatial conditions in forms of sociality. The consideration of the epistemic capacities of the body in space invites us to move from a more abstract, computational and individualist model of knowing towards a more situated, collaborative and enactive framework. Moreover, if we consider knowledge not to simply be a "cold" understanding, but to invest a crucial bodily dimension, we begin to understand how different modalities of engagement with others and with space give way to the birth of constellations of meaning. This interdependent and non-deterministic stance to space making through physical conceptual, sensory and social scaffolding elicits the following questions:

3.1 If basic spatial figurations and gestures contain and give shape to our world, how can rearrangements of our imaginaries, ideas and emotions give form to novel spaces? What is the unnoticed relevance of everyday physical actions for imagining a different future? How can they perform as foundational acts capable of breaking with spatial and social inertias?

3.2 To what extent or in which manner these proto-spatial gestures, figures and attitudes help us articulate alterity in our increasingly segregated contemporary urban contexts? How do they enact spatial conditions of encounter and avoidance upon which urbanity is based?

3.3 If our experiential and situated perspective reunites our appraisals of diverse scaled phenomena in one continuous thread of embodied experience, where space plays a non-trivial role,; In which ways actively working with such affective and cognitive strategies can provide us with a capacity to address the conception and construction of our cities in a trans-scalar way? And what would be the tools to translate into physical space concepts that are derived from these strategies ?

Quattro Canti: A Tale of Monumentality
Sofia Hosszufalussy

Sofia Hosszufalussy moves on the border between architecture, art and theoretical research. Her exploration reflects on the spatial implications of human action, use, appropriation. In Milan she started her studies and experience developing her own projects and collaborating with architectural offices.
Currently based in Brussels, she is doing an exchange program and developing her own research related to her master thesis dissertation, investigating rituals, collective memory, appropriation of space.

The text analyses the public space of Quattro Canti in Palermo.
In 1608 is inaugurated the construction site of the main crossroad of the city and the creation of an octagonal square. A monumental work that transformed the urban core of the city in a place of symbolic accumulation, intersecting the (different) expectations of citizens and monarchy.
Become part of the everyday life of Palermo, the square, a monument given by an author to spectators, is transformed by the network of the moving, converging writings that composes the story of the unconscious and silent users of Quattro Canti: citizens, foreigners, passersby.
A story which has neither spectators nor authors, where heterogeneous and contrary elements fill the homogeneous framework, intersecting themselves into the accepted and given order. An ornament which marks a re-appropriation of space.
Besides this everyday action on the city, the square constitutes also a virtual permanent scenery enriched and transformed by ephemeral ornaments and temporary structures, a conscious and specific intervention on the public space through another kind of practice of the city.
In 2018 a participant of Manifesta12 reworks the traditions and rituals of Palermo, acting directly on Quattro Canti. The square, festively decorated, becomes the setting of a diurnal pyrotechnic performance, filling the urban void with colored pieces of paper, creating a collective moment and showing the potentiality of use, involvement and aggregation in social and spatial terms.
Considering the outcome of this potentiality related to the attitude towards the existing space, the text investigates the collective re-appropriation of it, the capacity to give form to a novel use of spaces, not (only) to novel spaces, through new rituals which transform the city, filling and adorning it.
A new ritual made by and for a new community, collected together in a space, is the representation hic et nunc of the city, its monument.

Human Gesture as Spatial Form
Uri Wegman
Independent Researcher

Uri Wegman is an architect and educator. He holds a B.Arch. from the Irwin S. Chanin School of Architecture at the Cooper Union, and a Masters degree from Southern California Institute of Architecture (SCI-Arc). His work has been exhibited and published at The New York Times, Journal of Architectural Education, Storefront for Art and Architecture, among others. He is currently working on a building a permanent memorial to the Triangle Fire in Manhattan.

The potential of a human gesture to evolve into spatial forms is at the core of this study. This paper traces the spatial incarnation of a specific gesture in the work of three modern masters from distinct disciplines: the writer Franz Kafka, the photographer Eadweard Muybridge and the architect Mies Van Der Rohe. The paper reveals and analyzes the presence in their work of an almost identical image of a levitating body, detached from the ground and frozen in space. It traces the role of this gesture as a trigger for conceiving new spatial conditions through close observation of scenes from "The Trial" (1925) and "The Castle" (1926) by Kafka, "Human and Animal Locomotion" (1877) by Muybridge and selected drawings from Mies' oeuvre. The paper begins by discussing the multiple appearances of a floating body in Kafka's prose and its translation into a spatial terms through the creation of an ambiguous relationship between the protagonists and the ground plane. From early on in his career, Muybridge has been fascinated by the same exact gesture: the paper reflects on how the levitating body in his photographs served as a catalyst in his creative trajectory, culminating in the invention of high speed photography that enabled the suspension of figures in time. Similarly, the hovering figure was embedded, figuratively and conceptually, throughout Mies' work. The paper traces its echo in the development of Mies' spatial concepts from the early 1920's to the Neue Nationalgalerie project (1968), specifically looking at the positioning of the human body and its suspension between the roof and ground planes. Drawing lessons from these case studies, the paper concludes with speculating on the potent role that the human gesture has in generating novel concepts of space and time.

On the Turning Away: Notes on the Architectural Anthropology of Wounded Urbanities
Federico De Matteis

University of L'Aquila, Italy

Federico De Matteis has studied architecture in Italy, Germany and the United States. His current research work focuses on the affective dimension of urban space, and on the repercussions of its transformations on the inhabitants' experience. His work is based on phenomenological investigations that center on human corporeity, and on how this insight can be translated into design practice.

 "Wounded" urban spaces emerge as consequence of natural or anthropic disasters, conflicts, wars, but also derive from harsh processes of transformation, such as the brutal deindustrialization that has struck many Western cities in the latter part of the 20th century. Wounded is not only the physical scaffolding of the city: it is also the affective response that binds subjects and communities to places, supporting the emotional stability of populations. The aftershock of traumatic events that strike cities is handled through various strategies that address the emergency, such as through temporary shelters, and architectural structures that are meant to support or restart social or economic activity.

Yet beyond the actions of official architecture, under traumatic circumstances unfolds an anthropology of architectural gestures that tells the tale of the affective response of individuals, groups or small communities; pre-reflective actions not deliberately designed, mirroring in their spatial configurations equivalent gestures and postures of the embodied subjects that inhabit the wounded urbanities. I wish to focus on one specific gesture: the turning away. While architecture boasts a breadth of techniques to look at what its makers deem worthy, thereby framing the landscape, a picturesque view, a kingly mansion, the sun or the sky, it has far less instruments to look away from things it wishes to hide, neglect, forget. Yet in wounded urbanities the need is often more that of escaping from a painful presence than framing it, spontaneously escaping the re-emergence of undesired feelings. The gestures and motions of these spaces wholly reflect the inhabitants' contracted bodily postures.

I will describe a handful of responses to the trauma of cities, by focusing on the bodily dynamics of perceiving subjects, the emotional repercussions, the movements and suggestions of movement of subjects and buildings, and the metaphorical dimensions of such motions.

Orthopaedic Space
Utopias: Can Architecture Heal our Societies?

Orthopaedic Space
Gérald Ledent
SST/LOCI Université Catholique de Louvain, Belgium

Gérald Ledent is an architectural engineer. Ledent is an associate professor at the UCLouvain in Brussels where he teaches in various studios and theory classes. He holds a Ph.D. in architecture with a thesis named 'Potentiels Relationnels'. Ledent's research interests focus on the relation in architecture between uses and spaces, housing typo-morphologies as well as research by design. Ledent's practicing experience includes design and project management in the fields of public buildings and collective housing developments in Belgium and abroad.

Throughout history, periods of economic uncertainty, social turbulence and political unrest were the cradles of utopias. Thomas More's inaugural text was threefold: a critique of society, a spatial arrangement at various scales and a new society sustained by this spatial arrangement. Interestingly for architects and urban planners, this second feature was elaborated as a spatial panacea to heal the ill-functions of societies. This spatial determinism is developed in this intervention. Can space, and more particularly architecture, be a lever to change societies as past utopias assumed they could?

Through an analysis of utopias from the antiquity to present times as well as contemporary proposals by students based on More's triad, the research assesses the orthopaedic potential of space on societal dysfunctions. Besides the traditional features of utopias analysed by Françoise Choay and Lewis Mumford (individual authorship, description of a model society in opposition to a contemporary one, negation of time), the spatial proposals display two major characteristics. First, they do not always advocate for a new societal order, as some tend to consolidate the actual one. Second, a paradoxical myth emerges since utopias appear as collective narratives written by a single hand, leaving no room for personal variations, contextual adjustment or time evolution.

Our contemporary societies are facing challenges similar to the periods when utopias were born. Utopias could be beacons again in this societal blizzard. To this end, by learning from past experiences, new narratives can be forged collectively not to provide a solution but rather a direction for societal change.

Open Panel 3

Beyond Bioscleave. From Architectural Procedurals to Reversed Destiny. Movement Forms for Alternative Social-Environmental Mattering.

Renske Maria van Dam
Department Architecture, Ku Leuven
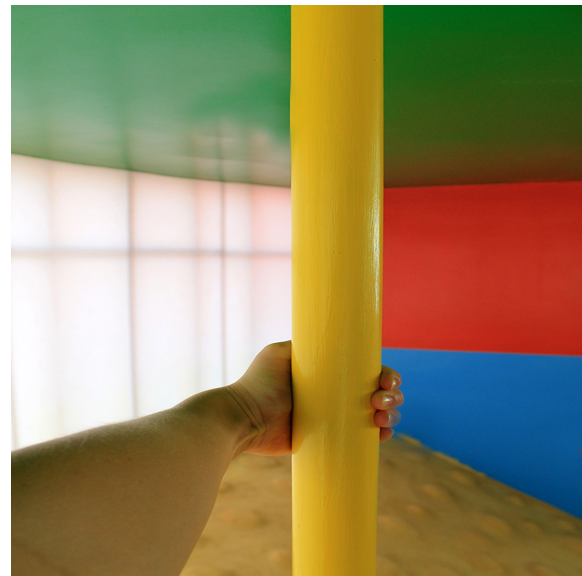
Using artistically and designerly methods Renske Maria van Dam (www. renskemaria.com) pioneers in the research and design field that studies the architectural body. She graduated from TU Delft, worked for Herman Hertzberger architecture (Amsterdam, NL) Li Xiaodong Atelier (Beijng, CHN) and co-initiated the design platform Vision Included (Delft, NL) and cross-academic artistic-research laboratory ALEPH (the Hague, NL) before starting her own experimental practice. She is lecturer at the ArtScience department, Royal Academy of Art, the Hague.

The embodied cognition presented in this paper is the result of a 10-day residency at the Bioscleave House (Life Span Extending Villa) as designed by Japanese artist Arakawa and American philosopher Madeleine Gins (hereafter A+G) in May 2018. Bioscleave house is an experimental environment, a so called procedural tool. A functional tool, whether it be a hammer, a telephone, or a telescope, extends the senses, but procedural architecture examines and reorders the sensorium. By means of (sometimes literary) unbalancing design procedurals Bioscleave house breaks with daily habit(at)s and proposes a reversed destiny.

To act beyond Bioscleave the potentials of procedural architecture are further explored in this paper. The ubiquity of immanent change and movement in contemporary urban landscape exceeds the present cognitiveand sensitive abilities of our species. Sensorial hyper-stimulation usually translates into a form of psychic depression or blasé attitude, however the multiplication of urban rhythms also provides for the capacity to develop new perceptive skills such as increased coordination, synchronization, exactness and punctuality. Therefor movement forms, like zig-zagging, rotating, reversing, flattening and superimposing, are introduced as design tools to further explore this development within architecture.

This argument is supported by the emergence of 'Movement Space'9 in Japanese architecture during the Edo period. This architectural configuration based on movement, like for example zig-zagging floorplans, spiraling sections and rotated maps, show alternative movement patterns to traditional (western) geometric architectural configuration. Placing A+G's procedural architecture within this historical context supports the introduction and exploration of new 'movement forms' as architectural design tool in contemporary practice.

As the intermediate between felt sense and (alternative) social environmental value, just like the kata in martial arts, this movement forms activate open-ended actions that inform both the design process and enact (alternative) social-environmental interaction. To move differently means to relate and build differently.

Horizontal Act

On the day and night of Full Moon, November 23th 2018, on the ground level of CIVA / KANAL - Centre Pompidou, Brussels, the contributors of this curated panel bring a HORIZONTAL ACT vis-à-vis the scaffold HOUSE 3. Through three distinct, but overlapping personas, this act architecturally brings POETICS OF VALUE into practice by means of enacting instructive-invites, and performing play as the engaged-interaction between multiple bodies (the space CIVA / KANAL, audience, panel guests, the moon). As a collective design scale 1:1, HORIZONTAL ACT creates a context of invention to articulate processes of value-creation, value-transformation, value-invention, and value-sharing as part of value-driven – and never value-free – practices in architecture/art/design contexts.

Annelies Alice De Smet, 2018. PLAYLEG, for: HORIZONTAL ACT, curated by Annelies Alice De Smet.

The PLAYLEGGER is part – never outside – of the body of design-thinking in architecture, in contrapposto. Striking a contrapposto draws attention to a particular attitude and air. One foot is stable on the ground, carries the full weight of the body and is called the engaged-leg. The other, the free leg or play-leg slightly moves, lifts and becomes airborne. This snapshot of counterbalance, foregrounds design-thinking as a lively and ongoing activity. As a search for equilibrium, tending and bending towards airborne-ness, whereby all body- and mind- segments, gravity, ground and air are equally crucial and involved. That's why the PLAYLEGGER's mission urges non-essentialist and non-dichotomic understandings of relations between more-and-other-than-humans and environments. It does so by drawing on the performativity, fragility, situatedness and relatedness of bodyminds. The take-off site, where the PLAYLEGGER gets activated is on a 1:1 scale, in real-time, real-life experiences of relations between more-and-other-than-humans and environments. The landing-site of the PLAYLEGGER, is where play-legged embodied design thinking lands – again – on scale 1:1, in real-time and real-life, by architecting bodies.

For HORIZONTAL ACT, the PLAYLEGGER is on a special mission of presencing the wayfaring of moon by means of movement and embodied creation. The PLAYLEGGER sets architecting bodies in motion, marking each ephemeris in time along the entire lunar sequence.

Brady Burroughs, 2018. FLIRTER, for: HORIZONTAL ACT, curated by Annelies Alice De Smet.

The FLIRTER is a queer feminist practitioner of pedagogical stewardship, with a PhD in architectural flirtations and a love for fiction, wordplay, and (lunar) puns. Purposefully improper and contingent, the FLIRTER's work combines a passion for undermining power, with an assertive hands-on approach that is critical, generous and Campy. By taking seriously, what is usually deemed unserious within the architectural discipline, the FLIRTER playfully points out that what tends to be considered serious, has achieved this position because of certain norms or habits that are always tied to intersecting systems of power. The power to decide what is correct, good, worthy, or valued. The power to take for granted, to assume, to uphold a system of values. Functioning as another critical mode in relation to conventional critique, the FLIRTER is committed to being uncommitted and revels in contradictions, while embracing humour and risk to invoke pedagogical atmospheres as precarious as the FLIRTER's academic employment. Residing in the suspension of judgment, the FLIRTER asks: Should you take this seriously, or not?

Located in the immediate here and now of HORIZONTAL ACT and situated in-between, the FLIRTER engages YOU in an amorous lunar exploration through speedy intimate encounters, constructing careful connections (with mischievous intentions).
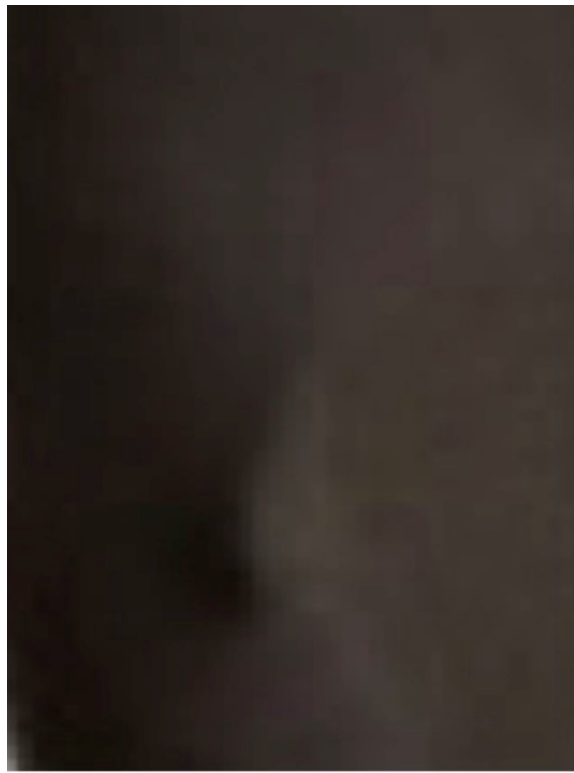
Marc Godts, 2018. KILLER, for: HORIZONTAL ACT,
curated by Annelies Alice De Smet.

KILLER, the maker. I am SHIVA, transformer, primary creator who provides the material that secondary creator, Brahma, creates with, and Vishnu, the keeper, preserves. All and in all, I am the creator, preserver, destroyer, revealer and concealer of all that is. I am IZANAMI-NO-MIKOTO, also known as IZANAMI-NO-KAMI, goddess of both creation and death. I am Plato's DEMIURGE, representing the principle of twoness or otherness, dyad, and unable to create ex-nihilio, out of nothing – but if split by gnostic dualism I am an imperfect spirit and possibly an evil being. I am Indian Tiger, WAGHOBA: provider, destroyer, deity. I am tectonic UOKE of the Rapa Nui, and destroyer, able to lift and sink large lands into sea. I am NOHOCHACYUM, creator-destroyer, BROTHER OF CIZIN, death. I bring death, to death - the deaths we are always in-between. I am SACRIFICE, of life for life. I am WOLF, lone, or pack. I am PREDATOR, HUNTER, GATHERER, killer not murderer, not remote-killer. When I take the life of something, whatever its nature, I want to know that thing intimately, so nothing separates it and me – truly knowing what it gives me -what it consciously allows me to take- and what I, in turn, will have to give – completely. And YOU, who-what are you?

Within the lunar sequence of HORIZONTAL ACT, KILLER appears and reappears, while howling at the moon, and placing architecture in the continuity space of creative destruction-destructive creation - throwing specific light on the fundamental reports we express by means of architecture: the relation to space, to territory, to the other, to otherness, to life-death-transformations.

KU LEUVEN   YouReCa   Flanders State of the Art

Biography:

Vera Bühlmann is a Swiss writer. She is professor for architecture theory, and director of the Department for Architecture Theory and Philosophy of Technics ATTP at Vienna University of Technology. Together with Ludger Hovestadt she founded and directs the laboratory for applied virtuality at the Architecture Department at ETH Zurich, and co-edits the applied virtuality book series (Birkhäuser, Basel/Vienna, since 2012). After studying philosophy and English language and literature in Zurich, Switzerland, she obtained a PhD in media theory/philosophy from Basel University (2009). Her latest monograph is entitled Information and Mathematics in the Philosophy of Michel Serres (Bloomsbury, London: forthcoming 2019).

She is the author of Die Nachricht, ein Medium: Generische Medialität, Städtische Architektonik (Birkhäuser, 2014) and co-author with Ludger Hovestadt and Sebastian Michael of A Genius Planet (Birkhäuser 2017). She co-edited a special volume of Minnesota Review together with Iris van der Tuin and Felicity Colman on Genealogies of New Materialism (Duke UP, 2017), as well as the Metalithikum Books (all Birkhäuser, together with Ludger Hovestadt): Printed Physics, (2012), Domesticating Symbols (2014), Coding as Literacy (2015), Symbolizing Existence (2016). Among her publications are also Sheaves, When Things Are Whatever Can be the Case (Birkhäuser, 2014), A Quantum City (Birkhäuser 2015)

Who speaks in Architectural Articulations? On Cornucopian Instruments, Architectonic Dispositions and Capital Concepts

Vera Bühlmann ATTP

Keynote

Different than statements, articulations have no immediate claim to truth. And yet there is an interesting and strange kind of autonomy to them. Articulations manifest what in German we call "ein Können", an abledness, a distinctiveness, and articulacy. By being somewhat disrespectful toward contexts-of-common sense, crafted articulations are in their own peculiar way always abstract as well as genuinely situational. And yet they are firmly rooted in "reason" that is "common". Can there be a relation between them and pedagogy, paideia? Rather than asking "What is a Dispositif" in order to get grasp on current forms of action, agency, and communication, I want to ask "Who is speaking".

notes

CONTOUR

C I.II.III.IV. A
Culture — Architecture

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EPFL
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FÉDÉRALE DE LAUSANNE

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Marine Declève Chloé Salembier Anna
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Ledent

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KANAL-Centre Pompidou:
Day Entrance
Quai des Péniches
1000 Brussels

For Keynote Lectures
Square Sainctelette
1000 Brussels

World Trade Center 1:
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Boulevard Simon Bolivar
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